December 1964

NAMRATĀ

The Armour of Light

R. P. SINGH

Radhakrishnan and the Emergence of a New Civilization

JOHN E. OWEN

Can Religion Transcend Custom?

HOWARD SARGEANT

The Innovations of Gerard Manley Hopkins

ODETTE TCHERNINE

Saving Britain's Countryside

BOOKS REVIEWED INCLUDE

Hakuin Zenji's *The Embossed Tea Kettle...*; *The Persian Ṣūfis*; Lord Raglan's *The Temple and the House*; *Leibniz*; *A History of Chinese Literature*; *India—A World in Transition*; *Jawaharlal Nehru: Homage*

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THE ARYAN PATH

VOLUME XXXV - NO. 12

Point out the 'Way'
-however dimly and lost among the host—
as does the Evening Star
to those who tread their path in darkness.

Editor:
SOPHIA WADIA

AT YOUR SERVICE

I keep six honest serving men
(They taught me all I know):
Their names are WHAT *and* WHY *and* WHEN
And HOW *and* WHERE *and* WHO.

— KIPLING

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THE ARYAN PATH

Point out the "Way" — however dimly, and
lost among the host — as does the evening star
to those who tread their path in darkness.

— *The Voice of the Silence*

VOL. XXXV DECEMBER 1964 No. 12

THE ARMOUR OF LIGHT

THE ONE SPIRIT is in all, is the property of each; therefore it is always there, always with us, and by reflecting on that, little room is left for sorrow or delusion.

—W. Q. JUDGE

The night is far spent, the day is at hand: let us therefore cast off the works of darkness, and let us put on the armour of light.

—Romans XIII. 12

We have to watch ourselves, so as to make of each a centre from which, in our measure, may flow out the potentialities for good that from the adept come in large and affluent streams. The future, then, for each, will come from each present moment. As we use the moment, so we shift the future up or down for good or ill: the future, being only a word for the present, not yet come, we have to see to the present more than all. If the present is full of doubt or vacillation so will be the future; if full of confidence, calmness, hope, courage and intelligence, thus also will be the future.

—W. Q. JUDGE

AS WE ENTER the month of December our thoughts turn to Nature's New Year, the 21st December, the day of the Winter Solstice. What will the New Year bring to mankind?

We are all aware of the dark shadows over the horizon. Recent events have accentuated the signs of discord and increased fear and perplexity. The menace of atomic warfare hangs heavily upon humanity. One more country, China, has entered the nuclear race. In our India we are experiencing food shortage and the people are voicing their growing discontent.

It is precisely when things are difficult, when there is so much of distress and apprehension, that it becomes necessary to reaffirm our faith in the ultimate triumph of the Spirit and to declare our conviction that the individual can, through his own attitude and behaviour, assist the forces of Light.

Meditation on the true meaning of the Christmas season will help us to dispel our doubts and to chase away our fears, thus strengthening our hearts and bringing some light into our minds.

For the birth of the Sun symbolizes the return of the Light. Our Sun is our Life-Giver and is the symbol of the True Sun, the Great Self, of which a ray lives in each human being.

From the remotest antiquity the birth of the Sun, on December 21st, was associated with the birth of the great Teachers, the Saviours of Mankind. The early Church Fathers knew this and so rightly chose the 25th of December as the date to celebrate the birth of Jesus, the Christ. But long before that other peoples had celebrated the birth anniversary of their Prophets at this season of the Winter Solstice. Macrobe tells us that the ancient Egyptians represented the sun *"au solstice d'hiver sous l'image d'un petit enfant* (at the Winter Solstice in the image of a little child). And H. P. Blavatsky, explaining the intimate connection between Nature and Man, writes:

> Let no one imagine that it is a mere fancy, the attaching of importance to the birth of the year. The earth passes through its definite phases and man with it; and as a day can be coloured so can a year. The astral life of the earth is young and strong between Christmas and Easter. Those who form their wishes now will have added strength to fulfil them consistently.

Yes, man and the universe in which he lives are intimately and indissolubly related, and so is our spiritual consciousness as closely associated with the Light-bringer. When we sing our hymns to the Sun let us do so with the memory that the True Self is in our own hearts. The Christmas festival can only be celebrated *within,* in the secret place where the Divine Light abides. Let us seek that inner Light and watch and worship it, that it may become ever stronger and more radiant.

It is this Light within that we are all in need of. Man is a candidate for Light and not until he knows himself as such can there be peace in our world.

Light, the symbol of the Power of the One Spirit, has ever been equated with truth, with virtue, with righteousness, with purity, and above all with universal love and compassion. Similarly darkness stands for falsehood, vice, wickedness, sin, and selfishness, the root of all evils. We speak of the Light of Wisdom and the darkness of ignorance, of the Light of Compassion and the darkness of selfishness. And the cry of mankind is ever for Light, more light:

> Lead me from the unreal to the Real.
> Lead me from darkness to Light.
> Lead me from death to Immortality.

As we enter a new yearly cycle, let us do so with courage and with confidence, invoking the Great Light. The present is the maker of the future and our attitude today will make or mar the coming months; for

> The path that leadeth on, is lighted by one fire — the light of daring burning in the heart. The more one dares, the more he shall obtain. The more he fears, the more that light shall pale — and that alone can guide.
>
> —*The Voice of the Silence*

Let us dare to think noble thoughts, to dream great dreams, inspired and energized by the Light of the Spirit, a beam of which is within us — our life-guide and our true Self.

> For ye were sometime in darkness, but now *are ye* light in the Lord: walk as children of Light. . . .
>
> And have no fellowship with the unfruitful works of darkness, but rather reprove them.
>
> For it is a shame even to speak of those things which are done of them in secret.
>
> But all things that are reproved are made manifest by the light: for whatsoever doth manifest is light.
>
> Wherefore he saith, Awake thou that sleepest and arise from the dead and Christ shall give thee light.
>
> —Ephesians v. 8, 11-14

To be recipients and in our turn transmitters of that Light we must endeavour to eradicate all selfishness and to cultivate warm generosity and broad sympathy, the heart qualities. Of knowledge of the world around us and of the forces of material nature we have plenty. But mere knowledge does not constitute enlightenment. Knowledge devoid of heart perception can lead to misuse of power. As is increasingly realized today, the very perils we face are the outcome of such misuse of knowledge. While there is a good deal of talk about the need to avoid war and to establish a permanent basis for peace, we continue to go on in our old selfish ways, disregarding the good and the welfare of our fellow beings. And yet the remedy lies within our reach. All great spiritual Teachers have taught, by precept and example, that the way to Peace lies in the practice of charity and good-will. Lord Buddha pre-eminently showed us the way of *Maitri*: the word *Maitri* can best be expressed by the term Compassion. It includes, however, all the qualities of an awakened and enlightened heart: charity, amity and concord, friendliness and good-will, loving-kindness and sympathetic understanding. Let our wishes be for the happiness of all and let our resolution be to walk the Path of *Maitri*.

NAMRATĀ

RADHAKRISHNAN AND THE EMERGENCE OF A NEW CIVILIZATION

[**Shri R. P. Singh, M.A., D.Litt.,** until his retirement, was Principal and Professor of Philosophy at the Government College, Kota. In this brief article he gathers together, frequently in Dr. Radhakrishnan's own graceful words, Dr. Radhakrishnan's ideas upon what the future of mankind can, and ought to, be. A single religion is possible — not any of the fixed creeds, but the devotion to the pursuit of spiritual truth in direct, mystical experience. Such experience would show, as Dr. Radhakrishnan has pointed out, that man's destiny is neither world-affirmation nor world-negation but world-transcendence, "Seek ye first the Kingdom of Heaven, and all other things shall be added unto you."—ED.]

DR. RADHAKRISHNAN has been working for the emergence of a new pattern of living, a new order of life. This life is to be lived as much by the individual as by the nation. Its emergence is to be the emergence of a new civilization. Its nerve will be to live the life of the spirit, for the true man is the spirit in him which knows no division either inner or outer.

The present organization of the world is not consistent with loyalty to spirit. The world has found itself one body physically and economically, but its soul is not born to it. The present organization of the world is grounded in race, religion, colour, and nation, which create antagonisms and divide mankind into hostile groups. Aggressive nationalism extols the country into a national goddess. Individual liberty and thought are sacrificed. Ultimately nationalism lapses into imperialism. The State becomes deified and develops into an organization without scruples. Religion today is in a sad plight. It has compromised with the world, is mixed up with politics and is a tool in its hand. It "blesses our arms"[1] as Radhakrishnan puts it. Where it has withdrawn itself from politics, it has betrayed civilization to its worst enemy, because this withdrawal has, according to Radhakrishnan, been a withdrawal of "vision" from life. What we have today is a "religion of dogma" in place of a "religion of life" and "worship of the Nation-State" in place of loyalty to a world-community. Modern civilization, due to the unholy alliance between the denominational religions and politics, has come to set a false value on the "life of action" and is feverishly preoccupied with gospels of "world-affirmation."[2] Man is led away from the "inner life of the soul" and is insensitive to the need for "self-possession." This withdrawal from the true life of the soul is manifesting itself in our entire outlook — in the prominence

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[1] *Eastern Religions and Western Thought* [hereafter *ER*] (Oxford University Press, 1939. London), p. 111.

[2] *ER*, p. 112.

given to conation in psychology, pragmatism in philosophy, in our humanistic ethics and our social gospels in religion, all in the name of world-affirmation. The creeds which nourish themselves on this gospel of world-affirmation — Neo-paganism, Fascism, Nazism, Bolshevism, etc. — lack the very essence of civilization which is comradeship, "wholeness of existence."

Is there a way out of this impasse? Radhakrishnan's answer is: Yes, there is a way out. But this requires that there be a "re-ordering of life."[3] Man must change or perish. To this re-ordering "some of the fundamental insights of Eastern religions, especially Hinduism and Buddhism, seem to be particularly relevant."[4] Radhakrishnan draws our attention to the phenomenon of the flow of one continuous stream today into which the whole body of human civilization is entering. The whole world is in fusion culturally. He takes up the task of "mobilization of the wisdom of the world" in order to create a new pattern of living for nations as well as individuals. The civilization which alone can save humanity is to be founded on "literally the values the world derived from the Orient, the truths of inner life."[5] A purely humanist civilization cannot find itself equal to the task. These civilizations are "turning to the East in a mood of enchantment." The new civilization, however, needs the qualities associated with both the cultures, the Eastern and the Western. The former "make for life and stability," the latter "for progress and adventure." The Eastern civilizations are by no means self-sufficient.[6] Indian culture "has failed to give political expression to its ideals." The importance of wealth and power to give expression to spirit was never practically realized, though it was theoretically recognized. Indian civilization in the past has been marked by a gulf between spirit and life.

The soul of the new civilization will, according to Radhakrishnan, be supplied by the East, especially India. It is to be built on the soul's experience of its essential unity with the whole of being. For "fellowship is life and lack of fellowship death." "Nations and civilizations," says Radhakrishnan, "are not eternal. They live and die." According to him those civilizations are long-lived which are based on religious forces such as endurance, suffering, passive resistance, understanding, and tolerance. Those that take their stand on humanist elements like active reason, power, aggression, and progress are short-lived. Humanity and human institutions today on our globe suffer from what Radhakrishnan, in a phrase worthy of Kant, describes as "the illusion of isolation."[7] The problem before civilized life is to rise above this illusion. It is the function of religion, according to Radhakrishnan, to lift us out of this illusion and

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[3] *ER*, p. 47. [4] *ER*, p. 259. [5] *ER*, p. 259.
[6] *ER*, p. 258. [7] *ER*, p. 47.

"reaffirm the intuitive loyalty to life and solidarity of human nature." The new civilization is to be based on religion, the "religion of spirit." The organization of human society in an international commonwealth, in a "fellowship of humanity," cannot be achieved through mechanical means or political adjustments. Religion alone can restore this unity. But it is not the organized religions with their stereotyped forms of religious life that can achieve this task. The religion Radhakrishnan has in mind is what he describes as "mysticism," which takes its stand on verifiable truths of spiritual life, especially the oneness of existence.

The new civilization must also develop a new code of ethics founded in religion and in what Radhakrishnan calls "other-worldliness."[8] Religion is essentially rooted in the conviction of the reality of "another world beyond the visible and the temporal." The meaning of human life is to be found not in this world but in what is more than historical reality, though man at present belongs to the historical realm of reality. Religion is essentially other-worldly. It does not exist for "world-affirmation" but for "world-transcendence." Ethics, dealing as they do with the right adjustment of life on earth, especially in human society, cannot, according to Radhakrishnan, be independent of religion. They must be rooted in "other-worldliness." If we realize our essential unity with the whole of existence, this unity must express itself in our life and is bound to give a cosmic meaning to morality. It is then that "mysticism and ethics, other-worldliness and worldly work go together."[9] Religion alone can give assurance and wider reference to ethics. For an ethics rooted in religion God and not the world of history is the true environment of souls. A purely humanistic ethics which looks upon man as but a natural phenomenon is, according to Radhakrishnan, but a branch of sociology or a department of psychology. It is bound to plunge humanity "to the depths in external things, class and nation, State and society." The spiritual values which are sometimes described as negative virtues, such as renunciation, self-sacrifice, gentleness and love, disinterested service of humanity, passivism and lack of aggressiveness, are unknown to a purely humanistic ethic, which will sooner or later find itself wedded to economics or politics and made subservient to their ideals and ambitions. The ethical life of the State will then be "a form of self-assertion" unmindful of the rest of humanity.

The watchword of the new civilization will not be economic reform or political and social adjustment but emphasis on the inner life of the spirit, a sensitiveness to spiritual values and not "worship of the abstractions of race, nation and empire." The new civilization will, however, concern itself with not only raising and enlarging the inner man only, but also

[8] *ER*, p. 85. [9] *ER*, p. 85.

shaping man's external existence and evolving a sound political, economic, and social life. But the core of the new civilization will be spirituality which knows no compromise with the philosophies of world-affirmation. The civilization of the West bears witness to the queer phenomenon that Christianity, though it has been the religion of Europe all these centuries, has not been perfectly assimilated by it.[10] "Humanism is the predominant feature of Western life."[11] This humanism, along with the conception of the sovereignty of the State, is according to Radhakrishnan the gift of the Graeco-Roman current in the Western religious tradition. "Christianity with its cult of the simple life and emphasis on other-worldliness is foreign to the temper of Europe." As Radhakrishnan puts it, the history of the Christian Church is the record of the gradual adaptation of an Eastern religion to the Western spirit[12] and "it is not the pale Galilean that has conquered, but the spirit of the West."[13] The result has been that Christianity has developed as a religion of authority with an elaborate ecclesiastical organization and rites and ceremonies; religion has been made a "national institution, allying itself with political causes." There has been a gradual transformation of Christianity from a mystery religion into an organized religion, to the extent of being even nationalized. The Churches themselves have taken on a national colour. When religion is adjusted in practice to national needs, which are bound to be narrow

> stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be swept off my feet by any.

Radhakrishnan has in mind religions of this type and that state of religion which he calls "religion of dogma" or "organized religion" when he says that religion is in a sad plight today and has compromised with the world. He teaches mysticism as the true religion and as the foundation of the new civilization, because mysticism emphasizes the very essence of religion, namely spirituality, oneness of all existence, and adopts a code of ethics which is noble and austere because it is opposed "to all those tendencies which put authority above truth and nation above humanity."[14] Radhakrishnan has laid the foundations of a new civilization in his philosophy and religion of the Spirit, and calls upon us to work for the emergence of this new civilization, which would be "the establishment of a world commonwealth based on the ideals of spirit" in which every member will enjoy an authentic "wholeness of existence" which is "true spiritual liberty."

R. P. SINGH

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[10] *ER*, p. 271. [11] *ER*, p. 75. [12] *ER*, p. 271.
[13] *ER*, p. 271. [14] *ER*, p. 295.

CAN RELIGION TRANSCEND CUSTOM?

[In this brief article **Dr. John E. Owen**, at present of the Department of Sociology, Arizona State University, U.S.A., urges that it is a function of true religion to impel forward man's moral advancement. It is not enough to preserve a tradition; something higher, the next step in the innumerable possible steps towards human perfection, must be illuminated for the guidance of mankind. True religion, therefore, must expect to play the role of the unpopular reformer, not that of the venerated and self-complacent Pharisee. —Ed.]

Religion has traditionally been a conservative force, with the role in society of maintaining the moral gains of the past. A dilemma for religion in a period of profound and rapid transition such as the present is that of how to conserve the valid insights of the past and yet be sufficiently flexible in its system of thought to incorporate new mental and ethical horizons for the future.

The ideas of any age tend to become crystallized, formed and set, before being handed on to the next. What was once brilliantly new eventually becomes *passé* and outmoded, and in the material and technological realm is discarded. Yet in such areas of life as religion and social ethics we are much slower to give up traditional patterns of belief and action. For example, man's legal codes are based mainly on revenge, on the old doctrine of "an eye for an eye," despite the experience of the intervening centuries that retaliation and revenge are not conducive either to the reform of the offender's personality and character or to the reduction of the crime rate.

A prime reason for man's slow moral progress lies in the great force of habit and custom, the controlling power of established mores upon behaviour and conduct. "The mores can make anything right," declared William Graham Summer, early sociologist of Yale University, and he was correct in the sense that the majority of men have always believed their own mores to be sacrosanct and have blindly followed their local customs without question. A century ago the mores of the southern States of the U.S.A. upheld slavery and the mores of the northern industrial States and Europe saw nothing wrong in twelve-hours-a-day factory employment for young children. The religion of that era placidly and uncritically supported these and other practices that we now see, with the added ethical perspective of a century, to have been brutal and immoral. But, at the time, religious men and women and many of their leaders gave the tacit sanction of their faith to the then current socio-economic system. Only a few insightful prophets, morally ahead of their age, spoke out against the conditions of life around them.

Real religious leadership, in any culture, consists in transcending the limited moral vision of the age. In the past the level of moral insight and ethical wisdom has been very low. The best thing men have done, and the worst things they have done, have been done in the name of religion. As a creature of habit and custom, man has always crucified the prophet who rose above custom and proclaimed an as yet unrealized ideal. For the majority of men, habit and custom have ruled lives and moral conceptions. They accepted the conventions and patterns of their age through the sheer force of habit and ignorance of better ways. The inertia of habit works against change since habit is as old as organic life itself, whereas intelligence is one of the most recently developed elements in nature. But if social progress begins in man's moral ideas and ideals, in his concept of his own possibilities and the potentialities of his culture, then there must be a social and religious atmosphere that is conducive to the expression and diffusion of new ideas and wider outlooks. Narrow parochialisms and ethnocentrism are a retarding influence and symbolize the childhool levels of mankind. A more mature outlook is embodied in Gandhi's statement, "I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be swept off my feet by any."

But localized custom and habit as organized energy keep men in the same routine without asking how their patterns of life might be improved by contact with other ways, in the same thought-processes without questioning their intellectual assumptions, and in religion they hold them to the same creeds and traditional doctrines without their even asking what these doctrines mean, how they can be applied to life as it is lived, and how they can be made more relevant to the pressing needs of the present. As Dr. Sarvepalli Radhakrishnan has stated:

> Blind belief in dogma is not the faith which saves. It is an unfortunate legacy of the course which Christian theology has followed in Europe that faith has come to connote a mechanical adherence to authority.[1]

One of the strengths of Hinduism is its lack of emphasis upon doctrine as such. Thus,

> while fixed intellectual beliefs mark off one religion from another, Hinduism sets itself no such limits. Intellect is subordinated to intuition, dogma to experience, outer expression to inward realization. Religion is not the acceptance of academic abstractions or the celebration of ceremonies, but a kind of life or experience. It is insight into the nature of reality . . . or experience of reality.[2]

Modern interpretations of religious experience, as many thinkers have

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[1] S. RADHAKRISHNAN: *The Hindu View of Life* (George Allen and Unwin Ltd., London, 1927), p. 16.

[2] *Ibid.*, p. 15.

reminded us, must be in accord with the findings of science. There is little virtue in clinging to an old religious tradition merely *because* it is old. In a changing world, rigid orthodoxies are indefensible.

Yet every religion and every culture regards its own tradition as sacred. Tradition is to society what memory is to the individual. Indeed, tradition can be thought of as group memory, a necessary means of preserving the continuity of a civilization. But tradition in the sense of habitual ways of thinking, and customs in the sense of habitual ways of acting, may oppose any and all changes, even needed and rational changes. An inflexible social tradition, continued without change over the generations by the dead weight of habit and custom, is a hindrance to culture and religious development. Bad social habits — war, exploitation, racial dicrimination, public indifference to injustice — may be allowed to endure for decades and centuries. All the prestige of antiquity is added to them and they become venerated though they may lack any rational reason for being. A healthy culture and a progressive religion would work to make men more aware of the needs of their fellows, more conscious of the social wrongs around them and the urgency of rectifying customarily accepted injustice. It would seek to comfort the distressed and distress the comfortable, stirring them out of their pleasant habits of inertia and blindness to the need to improve life. It would work to ennoble the tone of human relations, rather than merely lend its moral prestige to arrangements that its prophets know to be unjust.

A progressive religion would not be content to tolerate an imperfect world from a passive and habitual acceptance of the *status quo* or tacitly allow the continuance of institutional and customary patterns of living that stultify the full potentialities of mind and spirit. A high religion is not content with the habitual and the customary, but points to an ideal that transcends contemporary custom. To quote Dr. Radhakrishnan once more:

> We need a philosophy, a direction, and a hope if the present state of indecision is not to lead us to chaos. The agitation of minds, all eager for a new light, suggests that we may be on the boundaries of a new life. We are in search of a religious message that is distinctive, universally valid, sufficient and authoritative, one that has an understanding of the fresh sense of truth and the awakened social passion which are the prominent characteristics of the religious situation today. Belief may be difficult but the need for believing is inescapable. We must present struggling and aspiring humanity with a rational faith, which does not mock the free spirit of man by arbitrary dogmas or hesitating negations, a new vision of God in whose name we can launch a crusade against the strange cults which are now competing for mastery over the souls of men.[3]

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[3] S. Radhakrishnan: *Recovery of Faith* (Harper and Brothers, New York. 1955), p. 74.

Such a venture does not and need not imply a complete break with tradition but rather a clarifying of those ideal elements in tradition which have been ignored or lost to view under the impact of other now irrelevant and less creative aspects. It is possible to compare different cultures and historical epochs in terms of their receptivity to new ethical conceptions and relgious ideals, though in most ages habit, inertia, and conservative opposition to the prophetic have ruled.

But as Baron James of Rusholme, Vice-Chancellor of the University of York, has stated,[4] it is highly significant that the two great streams of thought to which Western culture owes the most were alike in that they both originated with prophets — Jesus and Socrates — who were condemned by their own age as heretics. If democratic faith means anything, it means that a culture must be prepared to tolerate heretics, prophets who can penetrate through those areas of life that need reforming and can give man a new sense of his own nature and destiny. It is highly essential that the crowd standards of the public mind be constantly scrutinized by a minority possessing a keener intelligence, a sharper conscience, and a more discriminating wisdom than the majority of their fellows.

The singular genius of the great prophets of both East and West was that they could set themselves off from the crowd standards of their day and look with critical detachment at the ways of their countrymen, pointing out evils to which most men were blind, criticizing their society and its customs from a higher vantage point of keener ethical perception. A vital religion, today no less than in the past, would be one that stirred men and women to think for themselves, aroused them from the accustomed routine of habit, and made them more intelligent in their recognition of the many-faceted possibilities of experience.

JOHN E. OWEN

I, for my part, think little of refutation but much of exposition, and when I receive a new book, I try to see what I can learn from it and not what there is to criticise in it.

—LEIBNITZ to Gabriel Wagner

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[4] In a B.B.C. talk, 1954.

SHAKESPEARE'S MEN AND WOMEN

[**Professor V. Y. Kantak's** interesting study is in two parts. The first appeared in THE ARYAN PATH in November. This is the second and concluding part.—ED.]

II

THIS IS NOT TO DENY that Shakespeare's progress as a dramatic artist is marked by his effective utilization of motive and depth in character. The passage from the early plays like *The Two Gentlemen* and *The Comedy of Errors* to the comedies like *As You Like It* and *Much Ado* is the progress from a world exclusively peopled by theatre puppets to the increased life-likeness of the world of the Romantic Comedies. Even in these we meet with the anonymous young men, like the Lysanders and the Demetriuses of the *Dream* and stage villains like Don John, who must announce their prototypes in their own words:

> . . . it better fits my blood to be disdained of all than to fashion a carriage to rob love from any: in this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain,

and then proceed to fulfil their stage destiny. In the great Tragedies where there is sustained concentration on the central characters many of the supporting figures have little more to them than the particular role they are devised to perform in the developing action. They may not even adhere to the same role throughout the play but undergo a chameleon-like change to suit the particular stage of action.

Edgar in *King Lear*, one fears, is a chameleon of this kind. The impression we form of Edgar is that of a free-minded young man of generous impulses whom life's crassness cudgels into stoic patience. He, nevertheless, emerges at the end to play his own part in the healing that the young bring to the old. He thus fits the pattern of a play that is largely concerned with the dealings between the elders and the young in what is perhaps the fullest treatment of the *pietas* theme. But if we were to examine Edgar's role minutely we find only a series of transformations. We have an Edgar at the beginning who could only be described as a sort of nincompoop, the way Edmund is able to dupe him. And yet he is the stoic philosopher uttering aphorisms like

> Men must endure
> Their going hence even as their coming hither;
> Ripeness is all.

And he does this even at the cost of delicacy as when he tells the suddenly penitent Edmund:

> The Gods are just, and of our pleasant vices
> Make instruments to plague us:
> The dark and vicious place where thee he got
> Cost him his eyes.

As poor Tom the Bedlamite, he performs the important function of helping Lear in his agonized discovery of values. With Gloucester in the Dover Cliff scene he simply becomes a theatrical device, assumes many forms, and plays tricks like a juggler, trifles with Gloucester's despair to the end that Gloucester's spiritual rehabilitation may be complete. Similarly, in the appropriate role of a peasant, he meets and destroys Oswald. And finally he emerges as the unknown knight-in-disguise to challenge Edmund to a trial by combat — more a visible representation of Justice than a character.

It is difficult to piece together so many roles into any sort of lifelike unity. There is, it is true, fundamentally, a uniform purpose in his diverse *avatārs*, but we have to concede that Edgar's career as a character is exhausted by his function, to be variously useful in a large dramatic design. Not infrequently do we come across characters whose function or role is dominant over whatever inner unity they may or may not possess as simulations of human beings. That is probably what happens with a character like Julius Caesar, whose impossible brag forbids us to ascribe to him any kind of reality other than the purely theatrical.

But this is the central fact. What really distinguishes Shakespeare from his fellows is that in him — outside of his apprentice work — character and function, or character and design, do not exclude each other: we do not have to choose between a character-less function and a function-less character. A character retains his living identity while precisely fulfilling his function in the dramatic design. Shakespeare is not satisfied with employing theatre types that people the work of lesser dramatists. His evident delight in writing living speech seems to have made him extremely averse to practise that cruder method. A character like Banquo is perhaps a crucial example of this. Banquo's function by the side of Macbeth tempted by Evil is clear from the start. Dramaturgically, he has to be maintained as a firm contrast to Macbeth, as one who can truthfully say: "In the great hand of God I stand." In the Morality pattern of the play — as far as its shadowy presence is sensed in the situation — he certainly is meant to represent the forces of good and even act in the place of the Good Angel to Lady Macbeth's Bad Angel, the two standing on either side of Macbeth in the struggle between Heaven and Hell for the soul of a man. How then are we to understand what appears to be his wavering in the face of temptation? He seems sorely beset with evil prompting and bad dreams which he tries valiantly to scotch. But he does this in a somewhat indeci-

sive though thoroughly human way so that it might seem to put in doubt his eventual success. We are not at all clear in our minds if he entirely succeeds in retaining his innocence and his freedom from taint.

It was he who had warned Macbeth:

> That, trusted home,
> Might yet enkindle you unto the crown,
> Besides the Thane of Cawdor. But 'tis strange:
> And oftentimes, to win us to our harm,
> The instruments of darkness tell us truths,
> Win us with honest trifles, to betray's
> In deepest consequence.

And yet he is himself finding it difficult "to restrain the cursed thoughts that Nature gives way to in repose," and with an obvious relish meditates on what is promised to him by the same instruments of darkness:

> If there come truth from them,—
> As upon thee, Macbeth, their speeches shine,—
> Why, by the verities on thee made good,
> May they not be my oracles as well,
> And set me up in hope? But, hush! no more.

It is as if, as Bradley had conjectured (for which he is now taken to task), Banquo's punishment comes swiftly, much more swiftly than Macbeth's and so saves him from any further fall. One feels that Bradley did state the extent of Banquo's moral defection a trifle too strongly, but there is no doubt that something like this would be our impression of Banquo should we seek to interpret him as a character, as a fictive imitation of a living person.

But the point is, should we so see in Banquo the complexity of a living, suffering mind in the merciless grip of temptation? Is it proper to ask: "Does he waver on the brink? Do his defenses fall finally, though he still retains our sympathy? Does he at any rate leave us with the sense of the uncertainty, the indeterminateness that we know to be true of the experience of living persons?" How would such a Banquo fit the role he is required to play as the good Banquo by the side of the tainted Macbeth? The answer to this puzzle is that the puzzlement itself is largely of our own making. We begin by putting an intellectual construction on the play when we assume a Morality pattern in it. And then to proceed from that standpoint to elucidate a matter so delicate as the intimate behaviour of minds, real or fictive, inevitably to stray from the true character of Shakespearean drama. On the other hand, when we attend to the play with our imagination enkindled there is hardly any puzzlement for us in Banquo's behaviour. His role is in no way harmed for his being a little human; it is, in fact, made more vivid, more incisive, for that reason. It

is of the essence of Shakespearean drama that there is never any blurring of our recognition of good in its total opposition to evil though it may come to us embedded in the "living" tissue of a human mind. And so Banquo can be a character and a role both at the same time. Were it otherwise, *Macbeth* should have little indeed to distinguish it from a Morality Play.

Nor is this all. There is enormous range and variation in Shakespeare's characterization, considerably more than can be contained in any one general statement. In the main, there are perhaps three distinguishable modes — the "type," the "naturalistic," and the "symbolical." Shakespeare seems to have moved from the lifeless figures of convention and of abstract patterning to characters of great psychological depth. But he has at the same time showed a special bent for a more subtle form of characterization, which can only be termed "symbolical" for want of a better word. Iago and Falstaff are characters who approach the mythical dimension and cannot be understood on any naturalist thesis. No ordinary conceptual framework can contain them. They are a world unto themselves, products of an intense poetic activity. Shakespeare's interest in this kind of characterization is somehow akin to his emphasis on the arts of design and music in his last plays. For the rest, the common man's verdict on his greatness remains still. He is, above all, the great vivifier. In nothing is his power visible so clearly as in this "quickening" touch of his hand. It is also the lavish hand that scorns to be ruled by niggardly dramatic necessity. When Macbeth has use for murderers, they must turn out to be no common stuff such as hirelings are made of but quite distinguished persons who seem to be wicked on principle and can express themselves in language like this!

> I am one, my liege,
> Whom the vile blows and buffets of the world
> Have so incensed that I am reckless what
> I do to spite the world.
> And I another,
> So weary with disasters, tugg'd with fortune,
> That I would set my life on any chance,
> To mend it or be rid on't.

V. Y. KANTAK

THE INNOVATIONS OF GERARD MANLEY HOPKINS

[**Mr. Howard Sergeant** is himself the author of various collections of poems and books of literary criticism, besides having edited various anthologies of modern poetry and an edition of *Selected Works of Milton*. He is at present the editor of *Outposts*. Readers will remember his outspoken article "The Nature of Meaning in Poetry: An English Approach" (THE ARYAN PATH, April-May 1963).

He writes with intimate understanding and discerning judgement of one who has been an immense influence on modern poetry.—ED.]

THE WORK of Gerard Manley Hopkins is so unlike that of any of his contemporaries, and has had such an effect upon the poetry of the last thirty years, that we are in danger of overlooking the fact that Hopkins was a Victorian poet and, therefore, subject to all the conflicts, the prejudices and the moral pressures of the nineteenth century. Indeed, so startling did his poetic technique appear to the conventional minds of his own age that the few poems he submitted to editors during his lifetime were summarily rejected; and, though he died in 1889, his friend, Robert Bridges, thought it advisable to withhold his work from publication in collected form until 1918, when he ventured to launch *The Poems of Gerard Manley Hopkins* with editorial notes more admonitory than some critics consider to be quite justified.

Born in 1844, Hopkins was educated at Highgate School, where he wrote his earliest verse. From infancy he was given expert tuition in art and music, and by the time he went up to Balliol College, Oxford, he had acquired considerable skill in drawing. At Oxford he was a pupil of Walter Pater, whose theories of aestheticism made a deep impression upon him, even if they were not entirely in harmony with the ideas which were gradually taking definite shape in his mind and beginning to dominate his whole outlook. For the Tractarian Movement, though initiated thirty years earlier, still maintained a powerful hold upon University life and thought in the eighteen-sixties, chiefly through the exhortations of Dr. Pusey, one of its original founders. It was natural that Hopkins, already a devout Anglo-Catholic, should be attracted by the Movement, and understandable, too, that his own interpretation of doctrine should lead him beyond Tractarianism and in the direction taken by Newman some few years earlier.

In 1866 he became a Roman Catholic and two years later entered the Society of Jesus, not without undergoing a period of intense conflict, but he was never to be free from such conflict throughout his life as a priest. It seems almost as if Hopkins distrusted his instinctive response to natural

beauty and, regarding it as a source of spiritual danger, sought consciously to identify it with his religious ideals by surrendering it to God. In such early nature poems as "Spring," "The Starlight Night," "Pied Beauty," and "The Windhover" what primarily are sensuous experiences are given a deliberate Christian bearing or reference. Perhaps it would be true to say that for Hopkins the religious experience always contained a strong sensuous element which he found difficult to reconcile with the austere way of life he had chosen.

This may explain why, on becoming a Jesuit, Hopkins destroyed the verse he had written and resolved to write no more, "as not belonging to my profession, unless it were by the wish of my superiors." It was an essential part of his religion that he should endeavour to discipline himself in such a manner, to place whatever talent was his at the disposal of God; and no doubt he felt confirmed in his self-sacrificial attitude by the emphasis laid upon the necessity for detachment by the founder of the Society of Jesus, St. Ignatius Loyola, whose *Spiritual Exercises* Hopkins took for his personal example. Except for a few presentation pieces, then, he maintained his silence for seven years, during which time he gave himself up wholeheartedly to the requirements of his Order. When eventually, at the instance of his rector, he did break his self-imposed silence to write "The Wreck of the *Deutschland*" all the pent-up creative forces burst forth in the passionate emotion which, as Charles Williams expressed it, "seems to try and utter all its words in one."

A study of the *Notebooks,* in which Hopkins recorded his thoughts, observations, and impressions of the natural scenes which arrested his attention, reveals that even before he entered the priesthood he was preoccupied with the uniqueness or, in his own words, "the inscape" of things — that is, the individual quality which makes things precisely what they are and distinguishes them from everything else, however similar. In the philosophy of Duns Scotus, which he read for the first time in 1872, he was excited to discover, not only a justification for his aesthetic theories, but also a means of relating them to his religious beliefs. It gave him the intellectual authority he needed to exercise without restraint the acute sensibility which characterizes most of his work and, despite the tension that held him continually "poised, but on the quiver," made it possible for him to achieve some kind of synthesis in his poetry, though his sense of conflict is always in evidence.

To be true to his unique vision, to express the overwhelming intensity of thought and feeling which in-stress generated in him, it was essential that he should have at his command a language free from the conventional diction of his contemporaries, and that he should base his poetry upon the rhythms of everyday speech. At the same time he went back to a tradi-

tion strongly in force until the sixteenth century; he revived, and modified to the demands of his genius, the system of accentual prosody practised by Langland in *The Vision of Piers Plowman* and by the Anglo-Saxon poets before him. Thus, "sprung rhythm," as Hopkins called it, was by no means an innovation in itself. Based as it is upon the number of stresses, this metre is as much in keeping with English poetic tradition as the syllabic metre that superseded it. But since the sixteenth century no poet used it consistently until Hopkins re-established it and developed it into an elaborate poetic system, even to the extent of working out permissible deviations from the rule. By means of his sprung rhythm, then, he hoped to secure all the variety and naturalness, while avoiding the flatness and banality, of ordinary conversation.

What causes perplexity for readers conditioned largely by Victorian and Georgian poetry is that, though his rhythms are those of common speech, his method of heightening the current language produced a syntax which is curiously organized, to say the least. Hopkins compressed and inverted his lines, parenthesized exclamations, phrases, and sometimes entire sentences, omitted or elided words of minor importance, divided words between the end of one line and the beginning of the next, and invented strikingly rich compounds not out of affectation or a desire to be different, but because, in order to express with any precision the complex emotional and intellectual states of tension out of which his poems were created, he was compelled to forge a language adequate to the task.

"The Wreck of the *Deutschland*" was the long experimental ode with which he broke his seven years' silence. Though the experiment proved eminently successful, as we recognize today, so steeped in the prevailing "canons of taste" were his contemporaries that very few of those who had the opportunity to read it in manuscript were able to appreciate its qualities. There is some excuse for this lack of perception; for in the poem Hopkins put to the test all his many technical novelties, including the sprung rhythm, which, he says, had been forcing itself upon his attention.

Hopkins could hardly have been given a subject more relevant in all its implications to his own spiritual problems; or more capable of lending itself, through the potency of its symbols, both to his mental energies, and to the peculiar sense of design which kept him continually on the alert for patterns in everyday life of such significance as might enable him to establish a closer relationship between the diverse manifestations of natural phenomena, and human activity and the transcendent forces beyond them. The second part of the poem is not merely a description of the actual event — the sinking of the *Deutschland* and the drowning of many of those on board, told in a language remarkable for its realistic power in capturing the confusion and excitement of the scene:

They fought with God's cold—
And they could not and fell to the deck
(Crushed them) or water (and drowned them) or rolled
With the sea-romp over the wreck.

—but is also a symbolic presentation of man's spiritual experience, the poet's experience in particular. This is clearly brought out in the magnificent opening stanzas of Part 1, which, though ostensibly concerned with stating the philosophical and religious issues arising out of a contemplation of the disaster, in fact pre-stage the conflict within himself —

Thou mastering me
God! giver of breath and bread;
World's strand, sway of the sea;
Lord of living and dead;
Thou hast bound bones and veins in me, fastened me flesh,
And after it almost unmade, what with dread,
Thy doing: and dost thou touch me afresh?
Over again I feel thy finger and find thee.

— and resolve it at that level almost in anticipation of the detailed treatment that follows:

Be adored among men,
God, three-numberèd form;
Wring thy rebel, dogged in den,
Man's malice, with wrecking and storm.
Beyond saying sweet, past telling of tongue,
Thou art lightning and love, I found it, a winter and warm;
Father and fondler of heart thou hast wrung:
Hast thy dark descending and most art merciful then.

The modulation of tone and the manner of exploiting conceits in this poem are, on the whole, extremely effective and provide an unmistakable link between Hopkins and the Metaphysical poets of the seventeenth century. But just as the Metaphysicals, at their weakest, were inclined to strain after extravagant metaphors, so Hopkins occasionally used a conceit which, simply because it is over-elaborated or pressed too far, distracts the reader's attention from what it is intended to illustrate. At times, too, Hopkins's syntax will hardly support the tremendous burden he places upon it. Yet when we have taken into account these minor defects, "The Wreck of the *Deutschland*," with all its vitality and feeling, its technical skill and force of impact, and perhaps above all its exploration of spiritual realities, remains a great contribution to the body of English religious poetry.

Of a comparative quality and equally distinctive in originality of expression are much shorter poems as "The Windhover," "God's Grandeur,"

and "The Leaden Echo and the Golden Echo," among those that followed. Hopkins had by that time been persuaded to continue writing poetry, as his onerous duties would permit, on the ground that "the best sacrifice was not to destroy one's work but to leave it entirely to be disposed of by obedience."

Towards the end of his life Hopkins's moods of depression increased in duration and intensity. Whether this was the result of repressing his natural creative instincts in order to pursue his religious vocation the more devotedly, as some critics have suggested, or an experience of the spiritual desolation known to the mystics as "the dark night of the soul," is a matter for conjecture: we may never know with any certitude and it is unnecessary to the appreciation of his work that we should. What we do know is that out of these periods of dejection, when his despair was so acute that he could seriously describe himself as "time's eunuch" and grieve that all impulse failed him, he produced his finest poems, the last "terrible sonnets." Through these poems, "Carrion Comfort," "No worst, there is none," "I wake and feel the fell of dark," "My own heart let me have more pity on," and "Thou art indeed just, Lord, if I contend," the mental agony to which he was subjected by his states of spiritual conflict and the tremendous depths of feeling he experienced are communicated in all their naked vehemence:

> I wake and feel the fell of dark, not day.
> What hours, O what black hours we have spent
> This night! What sights you, heart, saw;
> ways you went!
> And more must, in yet longer light's delay.

There is no confusion of thought or overburdened language in this group of poems. Without yielding anything in the way of craftsmanship to his powerful emotion, and unconsciously making use of all that he had learned from his experiments, Hopkins lucidly conveys the "unspeakable stress of pitch" of his own self-being and goes beyond Donne in the intensity of his feeling.

We tend to think of Hopkins as a contemporary poet, then, not merely because the collection of his poems was first published in 1918, but also because his work possesses a living quality, a peculiar urgency of expression, which is as valid for us today as it was for the time in which it was written. His earliest influence upon modern poetry, being largely confined to methods of technique, was not always a propitious one, for many of the younger poets failed to recognize that such an individual style cannot easily be separated from what it was designed to communicate, and copied his idiosyncrasies without discrimination. In general, however, it may be said that his influence was most beneficial in focusing attention upon the

diction and texture of poetry, in the revival of sprung rhythm (allowing greater freedom and variation), and above all in his capacity for stimulating the sensitivities of his readers. It is possible that his influence will be even more considerable in the future when the superficial elements of his poetry have been fully assimilated and it is realized that the tensions out of which the finest poems were engendered have a parallel with the deeper conflicts of our own troubled age.

HOWARD SERGEANT

EPITAPH FOR AN AIRMAN

He sensed the power incalculable of one
Who rides the secret highways of the sun;
At night, he sped through star-flowered fields of space
And glimpsed the timeless splendours of God's face,
But only the robot murmur of his plane
Answered his question, "Does Man live in vain?"
Now he, whose spirit otherwhere has flown,
Becomes himself a part of the unknown.

—HERBERT BLUEN

THE O'CASEY I KNEW

[Readers will find much of interest in these memories by our old friend, **Mr. R. M. Fox**, of Sean O'Casey. The vigour of O'Casey's literary and social polemics was balanced by imaginative understanding of human personalities. As one tribute to him said, "The public fire became a private glow."—Ed.]

The Sean O'Casey whom I met in Dublin in the early twenties was a slightly-built man with peering eyes, a sensitive mouth, and the mobile features of an artist. This was about a year before his first play, *The Shadow of a Gunman*, which was staged at the Abbey in 1923.

We met in the upper room of Delia Larkin's flat in Mountjoy Square. Delia was the sister of the herculean, eloquent Labour agitator, Jim Larkin, for whom O'Casey and myself shared a common enthusiasm. Larkin was imprisoned in America, a victim of an earlier witch-hunt on McCarthy lines. I had written an article calling attention to his case. This was published in a Scottish journal and I sent a copy to Delia.

I had almost forgotten about this when I saw it announced on the poster of *The Gael*, a Dublin journal. Though my article appeared it was about twice as long as I had written it. Delia explained that he had handed it over to Sean O'Casey, who said he might get it published. He did so and left my name to it, though he filled it out with attacks on the United Irish League and other groups about which I knew nothing!

Staying in Dublin on my vacation from Ruskin College, I came to know O'Casey well and found him friendly, unassuming, and helpful. He asked me what I would do when I left Oxford. I told him I was coming to Dublin to write.

"I have known scores of people who left Dublin to write," he said, "but I have never known anyone coming here for that purpose."

Not many years later he joined the Irish literary exiles.

In those day he was managing a little social club run by Delia Larkin, for which he received the sum of one pound a week. He had done some writing, including a strike play for Liberty Hall in 1913, the year of industrial turmoil. But he had never done any professional writing for the theatre. Later when I was writing for *The Irish Statesman* I spoke to the Editor, George Russell ("Æ"), about his work. He said that O'Casey had submitted many plays to the Abbey but they could not be done as they were full of "propaganda."

On the eve of the Civil War, O'Casey took me round Dublin. We went to the Fowler Hall in Parnell Square, the headquarters of the Orange Lodge in the city. This building had been seized by the Republicans and was beng used — with Irish irony — to house Belfast refugees who had fled from the Northern city. A big tricolour flag in green, white, and gold

billowed from an upper window.

"I know the Commandant here," said O'Casey. "You will find it interesting and useful if you are writing."

He knocked at the door. As we stood on the step a burly, red-faced farmer came along the street.

"Hallo!" cried O'Casey. "How are things in your part of the country?"

"Bad," answered the farmer. "All the scallywags and corner boys have guns and the rest of us are terrorized."

"You know the remedy, don't you?" rejoined O'Casey. "Join the army! It's the only thing to do."

While this badinage went on I heard a clatter of the letter-box lid. I saw what seemed to be a piece of gas pipe resting on the letter-box and a man's eye behind it. It was a revolver.

O'Casey parleyed through the letter box and the heavy door was unbarred. There were chains across and we could just squeeze through. Sand bags were stretched across the hall and a man was lying there with a rifle. We stepped over and went upstairs.

In a large upper room the refugees were housed. They were roughly curtained off with blankets. Heaps of bedding were dotted along the room. Here were old people and children from the North. But what fascinated me were the huge paintings hanging round the room. There were portraits of Queen Victoria, Lord Carson, and other Orange worthies in official robes, gazing down in glassy disapproval.

I heard the stories of the refugees. Then O'Casey told me that if I wanted to write about the place, the Commandant wanted to see what I wrote first.

"What for?" I demanded, bristling at the idea of censorship. "How can these pitiful stories injure the garrison here?"

"That's all very well," said O'Casey, "but as well as the refugees on the top floor, they have a store of ammunition in the basement! They were expecting attack at any moment. That's why we were so long in getting in."

When we had finished at the Fowler Hall, O'Casey took me to another building where a Sinn Fein Court was in progress, a crowded room where cases were being tried. This assembly was illegal, under British law, but even Tory lawyers were attending and pleading because the official courts were deserted.

Such scenes as these formed the seed bed of O'Casey's material and helped to foster his dramatic genius. When he wrote *The Shadow of a Gunman* he used living characters whom I knew well. Captain Seumas McGowan of the Irish Citizen Army — an expert in making bombs — was the model for Maguire, who, in the play, leaves a bag of bombs in a

room while he goes "catching butterflies in Knocksedan." This man is killed in the play but, actually, McGowan lived many years and was proud of being in O'Casey's play. Another character, Sammy Shields, is depicted in a more cowardly mood and Mick Mullen, the model, was deeply resentful, especially as it was a speaking likeness. He had once shared lodgings with O'Casey.

In the early years — before the Rising of 1916 — O'Casey, as Secretary of the Irish Citizen Army, wrote militant — even military — articles in *The Irish Worker.* He urged that people should arm if it were only with hurley sticks or ancient halberds. But when the fighting came his sensitive spirit reacted to the suffering of the old, the infirm, the poor — the most defenceless victims of the struggle.

This feeling inspired his greatest play, *Juno and the Paycock,* and gave to Juno her finest speech. The dramatist of the Dublin tenements had his material all round him. And, although he was over forty before he was able to get expression, he has left an imperishable heritage to the world.

R. M. Fox

How happy is he born and taught,
That serveth not another's will;
Whose armour is his honest thought,
And simple truth his utmost skill.

—Sir Henry Wotton

SAVING BRITAIN'S COUNTRYSIDE

[**Miss Odette Tchernine** has written several articles of much interest for THE ARYAN PATH. She is a poet, broadcaster, and writer, who contributes to many distinguished journals in Britain and the U.S.A. In this article she shows us enlightened public opinion acting on official bodies to secure a result of great social importance: the conservation of natural beauty in rural England at the same time that necessary development projects are carried out. Necessities are necessities; but, as the Chinese proverb has it, if one has two loaves it were good for one to "go sell one and buy a lily."
—ED.]

IN AN AGE of ever-encroaching urbanization in a comparatively small island, it is rewarding to know that various organizations in the United Kingdom are always surveying developments that, necessary as they are, do cut very visibly into the countryside. These societies are not backward-looking, and are not upholding an immovable status for beauty spots and other rural places. They co-operate with progress, and valiantly press for an even balance between needed expansions and the preserving of scenery and places that are the country's heritage. They hold a continuous "watching brief" to protect the natural beauty spots, many of educational as well as aesthetic value, that are known the world over.

While not aiming at placing obstacles in the path of the planners who have to modernize, many thinking people are perturbed by the swift increase in building, tree-felling, and occasional alterations that, if left to progress indiscriminately, would eventually change the landscape. None the less, there is governmental watchfulness too, and relevant departments co-operate with the outside organizations to consider both the interests of reasonable development and modernizing and the rural and artistic viewpoint.

Far be it for anyone with the population's full interest at heart to wish to see a slowing-down in the building of new homes and schools, or in the creating of better roadways to serve new communities. With the increasing activities and mobility of the nation such progress is essential, just as it is essential to modernize railways. But often the best-laid plans when different interests are involved do not materialize with satisfaction and success for all concerned. Frequently a project fails or causes some dismay because speed has been required, and then problems of reconciling various factors arise, while no actual blame can be attached to anyone in particular.

The modernizing of waterways, pipelines, and rural drainage in certain quarters, is an absolute necessity, and must be implemented.

In view of the important interests concerned in development and im-

provements, and especially in the bringing up-to-date of rural conditions, it is of great value that the permanent "guardian" societies like the National Trust and certain other societies exist to watch the interests of the country's beauty spots and natural amenities. But they have to be, and they are, sympathetic also towards improving living conditions of country inhabitants, no less than to consider the many professional, artistic, and even scientific workers for whom an unspoilt countryside is vital. That large section of the public includes many young people and students from every walk of life. Many visitors in those categories even come from overseas for the knowledge and appreciation the country can give them.

Apart from the National Trust, other prominent organizations actively vigilant in the respects mentioned, are the Council for the Preservation of Rural England, the Council for Nature, and important groups that operate in the same field in nearly every county in England. Relevant groups and trusts act in the same capacity for the safeguarding of natural amenities in Scotland and Wales.

A case illustrating the active and advisory care that operates is found in the story of Selborne. This case has been pending for the last three years, and has caused wide interest and some controversy.

In no rural area in England did Nature Week, which took place all over the United Kingdom from 18 May 1963, awake more interest than at that Hampshire beauty spot. Selborne was immortalized by Gilbert White, the naturalist of two hundred years ago. He lived there all his life, was the son of the vicar of Selborne, and later became its curate. Gilbert White wrote *The Natural History of Selborne*. This classic has been described as the fourth most published English book, and has been translated into almost every language. In the last two hundred years that it has been in print new editions and reprints average more than one per year. The Folio Society produced an edition in 1962 with illustrations by John Piper. A Swedish edition is to appear shortly.

The controversy at Selborne centred on the proposal of the Rural District Council for the region to instal a new and modern drainage system to serve the whole village.

For three years that Council were planning the new sewerage scheme for Selborne. The reason why there was opposition was that the Council wished to site the installation and what it involved in the centre of the famous beauty spots. Discussion, and altered proposals and counter-proposals, waged all that time a ding-dong battle of ideas.

The National Trust were an interested party. They had been presented, to hold in trust in perpetuity for the nation, a part of the disputed land by the man who owned it, a wealthy landowner of the district. He not

only donated the land in question, but also provided an income to pay for upkeep, for that particular spot is heavily wooded and needs looking after.

Other bodies interested in saving Selborne from any planning that would spoil its amenities, while they did not oppose modernizing, so long as it was arranged with aesthetic consideration, were the Council for the Preservation of Rural England, the Surrey and Sussex Naturalists' Trusts, the Petersfield Society, of Hampshire, Selborne's county, the Selborne Society, and other groups.

The Hampshire branch of the C.P.R.E. with its Honorary Secretary, Miss Catherine Kenyon, and certain prominent local residents, worked unceasingly for the new drainage sites to be established at suitable spots, for sewage plant involves some visible construction, and regular transport which might not always be delectable in sight or sound.

Country lovers who were pressing for a solution that would preserve Selborne's beauty and literary and natural history associations included Mr. Anthony Rye, poet and naturalist. He and his family have had property for more than one generation in this widely known area, practically unchanged since Gilbert White's day. Such local residents with family roots in the place were not trying to put the clock back, and had no desire to deprive the village and surroundings of modern drainage systems, for they approved of development. What they contended was that the first sites proposed by a rather complacent and unimaginative council were unsuitable. They urged that the plant should be sited where it would not detract from the area's beauty and character.

Though feelings ran high — to the extent of calling the Rural District Council's blueprint vandalism — reason prevailed. The determined elements anxious for Selborne won strategic points by getting the Council to propose alternative sites by degrees.

Compromise was possible, for it must be conceded that the local planners had a strong point no one denied, that improved drainage was needed by the village and neighbourhood. The defenders of Selborne's famous name agreed there. None the less they demanded that modernizing should be carried out with imagination and some regard for the appearance and the history of the village, world-known as a paradise for bird-watching, botany, and the gently beautiful scenery and village charm typical of southern England.

Selborne lies four and a half miles by road from Alton, Hampshire, and is roughly six miles from the Sussex border. The countryside is rather more typical of Sussex than Hampshire, spreading in strata of undulating steep meadows and woods. There are richly forested slopes, and high chalk outcrops, one of which is the Great Hanger. That prominent landmark and surrounding hills dominate the valley where the village is situated. All

around curve and climb majestic avenues winding through and above glades and fields. Some of the foot-paths are overhung with huge, ancient beech trees, their roots striking out and up from chalk escarpments in great claws of silver grey. Place names have singing sounds like the Long and the Short Lythe (pronounced *Lyth*), Dorton of the great cathedral-like beeches, Gosling Croft, and Honey Lane.

The home of Anthony Rye, that prominent mover to save Selborne's aesthetic values, is called Sparrow's Hanger. It is typical of the Selborne charm in its steep approach up stepped foot-paths hedged with shrubs of every kind, and bringing the visitor finally looking across and down on to a wide panorama of Gilbert White's lovely and unchanging haunts.

Through the village, and meandering in and out of the valley flows Selborne's stream, neighbouring the stretch called the Long Lythe, one of the main beauty spots. That is where it was first proposed to establish Selborne's new main-drainage installation.

This would have covered about two acres. Settling-tanks would have been installed. How many was not stated. Half of each tank would show above ground, causing some of the plant to be visible. The next item would have been Circular Filters, 25 feet in diameter, and 5 feet in depth; to be wholly exposed. Four filters would have been involved, two for current use, two more of provisional value, probably with future building developments in view. Other names that filled the Selborne champions with dismay were a Pumping Station, some equipment called Sludge Driers, and cables for power, and a manhole to be installed at every bend of the stream. Protests were voiced because such a plant sited as suggested would have been too near human habitation, and it was rejected on that score. The opposers contrived to get the Local Council to then propose various other sites, called B, C, D, and E, respectively. Assiduously Anthony Rye and his supporters and the approving societies managed to propose a site of their own, choosing F for the new drainage system. At their chosen spot, they contended, the plant could function efficiently, and not be an eyesore, or be objectionable to nearby homes by waste disposal in the stream.

The beauty-lovers' chosen spot is in a position that ought to satisfy the most urban-minded of planners, for it would face unoccupied land stretching away from Selborne, while quite near it, and would offer scope for new building. The spot is in a little valley, but naturally separated from the famous beauty haunts and village by a bank and trees. It is a practical proposition, being reached by a lane away from the village, as transport to service the plant would be necessary.

At the time of writing, the final battle for saving one lovely corner of England's heritage will soon take place. Mr. Anthony Rye's more recent message said:

The Council for the Preservation of Rural England and Petersfield Society will conduct each its own case. There will be counsel representing my family and self. It is almost certain that the Thames Conservancy may have a representative present, and so will the Council for Nature. Present too will be two rural firms of consulting engineers, one for the Alton R.D.C. and one for the Council for the Preservation of Rural England. *Our* engineers estimated the extra expense of implementing our suggestions would not be more than £3,000.

The total cost estimate by the other side was very, very much higher. Nature lovers and admirers of Gilbert White's great work are hoping the right decision will obtain.[1]

And as spring and summer visitors come to Selborne each year, they will see The Wakes, that delectable row of cottages, once Gilbert White's home, now a museum commemorating the man and his works. In the beech-lined escarpments with their views over rolling country, they will observe the same birds and flowers he recorded with such loving precision, and in the parish church they will stand before the stained-glass memorial window to the Selborne naturalist. It depicts Francis of Assisi surrounded by all the birds White wrote about.[2]

ODETTE TCHERNINE

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[1] "The new drainage system, over which there has been so much controversy and activity at Selborne, has now at last been settled. The necessary modernizing plant will now be established at a spot in Selborne which will not spoil the scenery. Nor will it interfere with the amenities at inhabitants, and of the visitors who come from many parts of the world to study and stay there, at the historic home and nature shrine of the famous naturalist, Gilbert White." — ODETTE TCHERNINE (in a communication later than the article).

[2] POSTSCRIPT (Based on a brief report in the *Daily Express* of July 1963):

Over the week-end the mystery of a beautiful and impressively-built Tudor-style house being built at Hooke, Dorset, was solved. All the village had been admiring the building, which includes the establishing of a fountain in the forecourt and heavy oak gates.

It is to be a £71,000 water-pumping station.

Mr. Ralph Chapman, the Water Board manager, explained:

"This area is designated as of outstanding beauty, and the Ministry said the station had to blend naturally with the surroundings."

THE HEROIC IN MAN

Amid so much material for the newspapers that seems utterly unworthy of Man, a denial of his kinship with the gods, one would like to pay tribute to incidents that show the heroic in man, rather than the beastly and the dim.

One chooses one incident, knowing there are many that remain unreported as not being "news." The writer has cut the picture from a newspaper and framed it for his mantelpiece in place of photographs or maybe reproductions of some famous work of art. The cutting is of the nine miners trapped 260 feet down in a limestone quarry in Champagnoles, France, being rescued after eight days' ordeal and perilous uncertainty. Nothing was spared to make the rescue a success by bringing up to the sun and surface living men, if possible. They contributed to their own survival by their cool and jovial courage, led on by their foreman, André Martinet, who sang and whistled to them during the hours that must have been a matter of agony as well as of discomfort. And when the rescue was finally operated, this foreman was the last to leave the underground of the nine men, all heroically comrades together — without the alleged inspiration of war to arouse their readily awakened fine sense of brotherhood.

The women who waited near by, mothers and wives of the imprisoned men, waited as the Women of the New Testament story watched by the Cross, silent because their grief was beyond tears; perhaps they wept a little for relief as the last man was brought up to the surface.

Those men, with their women, were just ordinary human beings. You would not have singled them out for special attention (but for this incident). You might have found them simple, unsophisticated, perhaps a trifle crude, with no great gifts of intellect, artistic expression, or material rewards. But in the hour of danger, some hidden quality shone out, obliterating any faults or weaknesses they may more normally possess and give full rope to. We may assume that any men and any women in France, or in the whole world, however lowly, would reveal the same qualities, given the same opportunities. But since the opportunities are not so publicized, or the heroisms, we will pay tribute to these men who prove beyond all argument that Man is not alien from the Divine. So I keep my framed picture where I can see it, and others too who visit me, so that when I have to glance at so much sludge in the newspapers (or not read them at all) I can remind myself of André Martinet and his brave and merry men, *avec mes amitiés.*

Ernest V. Hayes

THE TRENDS IN CONTEMPORARY INDIAN PHILOSOPHY

AN OUTLINE

[**Professor P. Nagaraja Rao** gathers together some of the hopeful results achieved by contemporary Indian philosophers. These illustrate that the reinterpretation of ancient Indian teachings is a humane, vigorous, and creative intellectual activity.—Ed.]

The critics of indian philosophy at home and abroad have lamented that "the creative period in Indian philosophy" stopped at the close of the Hindu period in Indian history. They hold that the subsequent development in contemporary Indian philosophy has nothing of the grandeur or the majesty of the imposing systems of philosophy of the age of the *darśanas* or of the great Indian *ācāryas*. It is at best only a series of footnotes to, and an elaboration of, the "triple tests"[1] and the speculations of the different versions of the Vedānta system. There is no such originality in the modern Indian thinkers as in the systems of Kant, Hegel, Whitehead, or Bergson. Indian philosophers lack in creative independent thinking because they have lulled themselves into quietude in the prison-house of tradition and scriptures. They have remained tied to an unchanging system unaffected by the remarkable transformation in the fields of science and the world of ideas around them. There is an atmosphere of intellectual stagnation.

Further, the critics diagnose that at the heart of Indian philosophy there is a deep distrust of scientific knowledge, a reliance on intuition, a fusion with religion, and a pathetic attachment to the apron-strings of theology. Further, it is felt that Indian philosophical systems have no relevant practical effect on the life and the affairs of men, and that they exhibit no reverence for life. Some systems even deny reality to the universe in which we live and have our being. In short, they have no "consumer value," in the phrase of H. H. Price.

It is unfair and not correct to describe the contribution of the contemporary Indian thinkers, e.g., Gandhiji, Tagore, Ramakrishna, Vivekananda, Aurobindo, Vinobaji and Radhakrishnan, as merely a rehash of the Old Vedānta, marking no advance on traditional thought. In truth, most of these thinkers have been influenced by modern thought and science, and their contribution marks the age of "creative interpretation" and is in no small sense a renaissance in Indian philosophy. They have re-interpreted Indian thought in the idiom of our age, and have restored the lost relation-

[1] The Upaniṣads, the *Gītā*, and the *Vedānta Sūtras*.

ship between the power of spirit and scientific and technological values.

In our times there have been three distinct types of reaction to the impact of Western ideas and ideals on the Indian mind. The extreme orthodox refused to contaminate their ideas with those of the West. In their attempts to preserve in pristine purity their ideas, they petrified them. A second section were almost infatuated with Western ideals, with the result that they got themselves thoroughly uprooted from the past and wholly absorbed by Western modes of life and patterns of belief. The third section, the renascent thinkers, who constituted the "creative minority," accepted the West and assimilated the best in it. Theirs was an attitude of trust tempered by criticism. They were shaken by the West but not shattered. Gandhiji's expression of his reaction sums up these philosophers' attitude:

> I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be swept off my feet by any.

The contemporary philosophers are not alienated from the past, but they break new ground. They have not let their past be an incubus on them.[2] In the words of Dr. S. Radhakrishnan, they have carried from the altars "the fire and the glow and not the ashes." They have exhibited remarkable positive tolerance in actively incorporating all that is best in the world. They have laid great stress on *svadharma*.[3] They have been clear in their minds that we must stand on our own feet, even if they are bare, rather than in borrowed shoes.

The great source of inspiration, rousing the drooping faith of Indians in their spiritual heritage, is the work of the Orientalists. They have carried on the work of editing, collating, and translating almost all the Hindu scriptures, and made them available to all. To ignore their services is sheer ingratitude, and not to respect them is conceit.[4]

The edition and translation of texts is followed by the clear expositions of the histories of Indian philosophy. We have several such expositions.[5]

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[2] SHRI-AUROBINDO: "All that we do to create must be consistent with the abiding spirit of India, but framed into a greater harmonized rhythm and plastic to the call of a luminous future....There cannot be a healthy and victorious survival if we make of the part a fetish instead of an inspiring impulse."

Cf. KALIDASA. *Mālavikāgnimitra*, I.2.

[3] *Bhagavad-Gītā*, III. 35 and XVIII. 45–48. See also SHRI-AUROBINDO's *Essays on the Gita* pp. 307–31.

[4] Some of the prominent Orientalists are: Max Müller, Oldenburg, Jacobi Venis, Lanman, Warren Woods, Hume, Stcherbatsky, Poussin, Tucci, Edgerton, Mr. and Mrs. Rhys Davids, Whitney, Deussen, Keith, etc.

[5] See HIRIYANNA's *Outlines of Indian Philosophy* (1933) and *The Essentials of Indian Philosophy* (1949); S. CHATTERJEE and O. N. DATTA: *An Introduction to Indian Philosophy* (1939); DASGUPTA : *A History of Indian Philosophy* (5 vols); SARMA: *Indian Philosophy*.

The stage of exposition is followed by the era of interpretation adopting the comparative method. Dr. Radhakrishnan's exposition in the two volumes of *Indian Philosophy* exemplifies this method. The comparative method gives us insight into the affinity of ideas among the different systems and it discloses the wide area of agreement between the different systems.[6]

The dominant trends in Indian Philosophy are all centred upon the search for the wide area of agreement between the different systems of the East and West. They entertain a global view and stand for a synthesis. Assimilation and not extraction, toleration and not dogmatism, characterize their attitude. This trend has elicited the admiration of Lord Russell.

These contemporary Indian philosophers have taken up the challenge posed by modern science. They have shifted the centre of authority from scripture to "mystic experience" as guaranteeing the reality of the spirit and the truths of religion. This has taken the wind out of the sails of the critics who describe Indian philosophy as dogmatic and irrational. Contemporary Indian philosophers hold that an enduring and stable humanism has to be centred in spiritual experience if it is to be effective. Their humanism is not secular or a matter of habit. It is either theocentric humanism or absolutistic, and never secular. The experience of the fundamental oneness of Reality gives us the sense of the fellowship of all. It was such an experience that made Gandhiji declare: "There cannot be happiness for any of us until it is won for all."

The central tenet of the contemporary Indian thinkers is their declaration "that the real is one, and the sages describe it by different names."[7] Experience is one, creedal formulations are many. All are paths to the same reality. The differences in the several formulations are due to differences in the temperaments of men and in the historical settings. There is thus an enormous sense of tolerance and it makes for the fellowship of faiths. It rules out the need for crusades or propaganda and efforts at proselytizing. Each grows to his best in his own system of thought and pattern of belief. They set themselves against the doctrine of the unipersonal manifestation of the spirit. Yet the sense of unity hovers round all the conceptions and haunts the imagination of man.

Another significant trait in the writings of the contemporary Indian

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[6] The comparative method has to be carefully used. It should not be pressed in for propaganda. It should not force fancied comparisons.

[7] Mahatma Gandhi writes: "The need of the moment is not one religion, but mutual respect and tolerance of devotees of the different religions. We want to reach not the dead level, but unity in diversity. Any attempt to root out traditions, effects of heredity, climate and other surroundings is not only bound to fail but is sacrilege. The soul of religion is one, but it is encased in a multitude of forms. The latter will persist to the end of time Wise men will ignore the outward crust and see the same soul living under a variety of crusts."

philosophers is their "reverence for life." The traditional other-worldly attitude to the things of life stands corrected in the systems of Aurobindo and Radhakrishnan. "*Saṃsāra* is a succession of spiritual opportunities." The purpose of human life is the shaping of human souls through conflict with evil, pain, and suffering. The very transitoriness of life and the presence of death imparts value to life. The purpose of life is the emergence of spiritual values; it cannot be free from pain and misery. "Do you not see," wrote Keats in a letter, "how necessary a world of pain and trouble is to school an intelligence and make it a soul?" Value is attached to the individual's life on earth. Spirit is restored in the lives of men here and now.

The challenge that contemporary Indian philosophers are not original and creative in their systems is answered by the philosophies of K. C. Bhattacharya, Radhakrishnan, Aurobindo, Tagore, etc. Before examining the challenge let us understand what we mean by the term "original." Professor A. E. Taylor has clinched the issue:

> There are two qualities which we may fairly demand from the work of a man whom we have to recognize as a great philosopher with a permanent place in the history of human thought. In the first place the work must be *original* and in the second it must be *critical*. When I say that the work must be *original* I do not mean it must be startling or revolutionary, but it must be the achievement of a genuine personal intellectual effort. The great philosopher must be one who has thought for himself and thought hard. And by saying that he must be *critical*, I do not mean that it must necessarily be largely devoted to the criticism of other men's thought. I mean that it must be something more than a construction of a brilliant and undisciplined speculative imagination.

Judged by this test, many of the contemporary Indian philosophers come out with success. We have imposing systems of metaphysics in Sri Aurobindo, K. C. Bhattacharya, and Radhakrishnan. The last two have attempted a restatement of the Indian Idealist and Absolute standpoints. They have taken notes of the recent developments in physics, the criticism of the concepts of Substance, Time, Space. In his restatement K. C. Bhattacharya makes full use of logic. The epistemology of the thinker baffles us on occasion but never fails to regale our love of logic, by its subtle nuances. The Idealist position of Advaita is purged of the *unsubtle* "denial of the world" interpretation of *māyā-vāda* and the implied disincentive to creative effort in this world.

Most of the modern Hindu thinkers, after the manner of the *Gītā*, have refreshingly reinterpreted the paths of activism and contemplation (*pravṛtti* and *nivṛtti*). The path of renunciation does not abandon activity, but it preserves the spirit of renunciation. Activity, to be free, must leave

no room to selfish impulses. Tagore hit the truth neatly: "Freedom in action and not freedom from action." This synthesis is given wide and spectacular currency by the contemporary Indian thinkers in their schemes of social reconstruction of the Hindu ideals.

The contemporary Indian thinkers lay stress on salvation for all as the ideal. The idea of universal salvation is the influence of Mahāyāna Buddhism and is the corollary to the doctrines of Advaita metaphysics. It is further asserted that the spiritually realized souls do not continue to be immersed in their own bliss. They seek to work out their ideal through service to humanity, e.g., Buddha, Christ, Shankara, etc. The stress is on universal salvation and not on individual liberation. The oneness of the spiritual goal is emphasized. The sentiment is best expressed in the doctrine of *sarva-mukti.*

Another characteristic of contemporary Indian thinkers is the refreshing reinterpretation of the traditional doctrine of *Karma* and the assertion of the freedom of man's will. The doctrine of *Karma* brings out the faith in the moral order of the universe. The universe is not a blind unconscious force, nor is it a chance world. It is a moral theatre for the "art of soul-making." We are essentially free; we are what we have made ourselves; we suffer for what we have done. We reap what we sow. "The fault is not in our stars but in ourselves." No act is private, nothing is unimportant. Karma is not caprice. It asserts that all our actions are determined by no external factor other than our own previous acts. "Character is destiny."

Contemporary thinkers assert that moral reprobation and praise have no meaning if man is not responsible for his actions. All of them believe that the human being is a free agent. They do not accept that the future of man is shaped more by the force of events than in the wills and minds of the participants. Among the contemporary Indian philosophers, Dr. Radhakrishnan never fails to highlight his talks with this theme:

> Man is not an aggregate of chemical compounds. He is not a slot machine, with predictable responses to outer stimulations. He is not a puppet in the hands of fate, nor a pawn in the cosmic chess, moved by impersonal forces of Nature, Fate or destiny. He is the master of his Fate, the captain of his ship.

Unless we accept that the will of man is free, his dignity is a myth, his optimism is an illusion and history is Fate. Man is essentially the indomitable spirit. Human history is not a chapter of accidents, nor is it a see-saw, nor is it a cyclic round. It is the interplay between creative personalities and historical forces. Man is the only creature that has dared to be a creator. Contemporary Indian philosophers have held that no amount of sophistic learning or foolish appeal to tradition can repudiate

man's freedom of will. To deny man's freedom of will is the end of history.

One of the major inspirations for all contemporary Indian philosophers is the *Bhagavad-Gītā*. The *Gītā* has been rediscovered and placed as the greatest synthesis of Indian culture. Its re-emergence has given Hinduism a definite way of life acceptable to us, the children of science and reason. It has enabled all the Indian thinkers to reinterpret and correct the one-sided nature of the different modes of God-realization. No longer does renunciation (*saṁnyāsa*) mean the giving up of all activity and being indolent and selfishly seeking individual salvation by running away from social agonies to mountain-tops and monasteries. It is non-selfish, disinterested (mind, *not* uninterested) working for the welfare of society. It is not freedom from action, but it is freedom in action.

No longer is *Bhakti* interpreted as an emotional, sentimental love of God, resulting in complete self-abasement and loss of the sense of individuality. It is the sincere love of God, based on ethical life, and service to God in the persons of the human beings. Humanism is restored and made an indispensable factor of religion.

No longer is *Yoga* interpreted as mere acquisition of supernormal powers, but as the integration of life at *three* levels, integration with one's own self, through self-control and harmonization of all the instincts and emotions; integration with fellow men through love and a sense of social justice; and integration with Nature, through a knowledge of science and technology. It is the *Gītā* that has inspired all the contemporary Indian thinkers in the formulation of their thoughts. Aldous Huxley wrote:

> The *Gītā* is one of the clearest and most comprehensive summaries of perennial philosophy ever to have been made. Hence its enduring value, not only for Indians, but for all mankind. The *Gītā* is perhaps the most systematic spiritual statement of the perennial philosophy.

The trends that I have listed are present in different degrees in different individuals. A characteristic challenge the contemporary Indian philosophers present us with is their faith that the world can have a rational, non-dogmatic, humanistic, non-sensate faith, as *alternative* to the mechanistic faith imposed on half the world, i.e., communism. They all sound this optimistic note in their writings.

P. Nagaraja Rao

NEW BOOKS AND OLD

A JAPANESE SAINT'S SERMONS*

HAKUIN ZENJI is one of the less-known saints of Japan. He belonged to the Rinzai sect of the Zen school. He was born on 25 December 1685 and died at the ripe old age of eighty-four on 18 January 1769. He began his religious life when he was fourteen years old by entering the temple of Shoinji of the Rinzai Zen sect. At the time he became resident priest there, the temple had fallen into ruin: wind and rain could scarcely be kept out. Hakuin, however, found in this temple the conditions of peace and quietness for which he longed; and he had no sense of poverty or wealth. It was as if he was dwelling in "an open country of ten thousand leagues." He shared the poverty of his poor parishioners and he gave them the comfort and help of his own wisdom. Most of his sermons were addressed to these simple people, while at work in the fields or while relaxing after the day's labours under a tree by the roadside. They loved and revered him and called him "Our dear priest."

Many of these wayside talks and sermons show that Hakuin could take a great deal of knowledge for granted in his hearers. They were obviously familiar with the contents of many famous *Sutras* and esoteric meditative practices. The main object of his sermons and talks was to open his hearers' eyes to the importance of the Mind and the fundamental Buddha-nature of man. The hundred and one things are really aspects of the One Mind.

> When looked at from the aspect of extension or outwardly, it embraces the ten regions of the Universe. When looked at from the aspect of intensity or inwardly, it is reduced to an essence of non-thought or non-mind. . . . Outside mind there are no elements (Dharmas) of existence and the three worlds, the whole of existence, exist in the mind alone, all aspects of reality are but one.

While emphasizing the importance of realizing the fundamental Buddha-nature of man, Hakuin is equally emphatic that those who aim at attaining spiritual maturity should take care to preserve the health of the body. Intensive meditative practices occasionally produce sickness of various types and Hakuin evolved a system of relaxation which he recommended to his pupils as an antidote against such illness. This is his recipe in his own words:

> If you wish to practise this secret art, desist for a while from activities, refrain from meditating on the model subjects and first of all learn to sleep. Before you go to sleep, stretch out your legs and press them tight together and let the energy of your whole body fill your body below your navel, breathing centre and loins.

The latter half of the book contains a number of sermons to his peasant parishioners which give the reader an insight into the life of the common people of Japan as well as a message of permanent value.

Dr. Shaw, the translator, deserves the thanks of all those interested in a closer understanding of the teaching of the Zen Masters of Japan.

B. V. NARAYANA REDDY

**The Embossed Tea Kettle, Orate Gama, and Other Works of* HAKUIN ZENJI. Translated from the Japanese by R. D. M. SHAW. (George Allen and Unwin Ltd., London. 197 pp. 1963. 28*s.*)

Mo Tzu: Basic Writings. (140 pp. 12*s.*); *Hsün Tzu: Basic Writings.* (177 pp. 12*s.* 6*d.*). Both translated by BURTON WATSON. (Unesco Collection of Representative Works: Chinese Series. Columbia University Press, New York and London. 1963)

These two volumes are greatly to be welcomed; they bring to the non-Chinese reader, succinctly but not as mere anthologies, the basic thought of two significant, if here less-known, thinkers of ancient China. Mo Tzu, when rediscovered by the Chinese themselves in this century, seemed "foreign"; so we can appreciate the original impact both of his puritanism and of his *ai*, or "universal love," contrasted with the "graded love" of the Confucians. Hsün Tzu, on the other hand, living at the end of the era of Warring States and gazing synoptically over his predecessors' thoughts, with strains of Taoism, legalism, and logistics, is typically Chinese. "He who does away with rites blinds the world"; "It is the characteristic of Heaven to manifest brightness, of earth to manifest breadth, and of the gentleman to value completeness."

Hsün is the more urbane and versatile: to Mo's super-puritan attacks on music he offers a profound rejoinder, while the Mo-ist use of ghosts or demons to frighten man into goodness is met by the denial of their existence. His "Dispelling Obsession" (*pi*) is strangely modern in its analysis of obsessions, be these words, law, the lessening of desire, expedience, or "Heaven" itself (as with Chuang Tzu): ". . . the true Way must embody constant principles and be capable of embracing all changes."

Mo is "universalist" despite his philistinism, utilitarianism, and lack of style: his theme of universal love is all-important. His exposition of it (pp. 39-49) is unanswerable, and cleverly weaves in the ancient "Sage Kings." Yet this ideal is imperfectly fulfilled: witness his excessive polemics against Confucian pharisaism (not undeserved), his insistence (with Hsün) on punishment, and his exaggerated distinction between offensive and defensive warfare (Joyce's *doffensive* is also a reality!). At times an authoritarian note creeps in, though the right to protest is admitted.

Despite Hsün's anti-Mencian belief that human nature is evil, he and Mo share some fundamentals. Chinese idealized utilitarianism appears in Hsün's "Discussion of Heaven":

> Is it better to exalt Heaven and think of it,
> Or to nourish its creatures and regulate them?

etc.; cf. Mo's "Will of Heaven."

The same impression is left by Mo's comparison between small crimes and wars:

> If there were a man who, on seeing a little bit of black, called it black but, on seeing a lot of black, called it white, we would conclude that he could not tell the difference between black and white.

Translation and commentary alike are excellent.

TERENCE WHITE GERVAIS

The Secrets of Chinese Meditation. By CHARLES LUK (LU K'UAN YU) (Rider and Company, London. 240 pp. 1964. 35*s.*)

This is a comprehensive meditation-manual and a notable contribution to Buddhist meditation literature in English. It describes the different methods of meditation as taught in the *Śūraṅgama Sūtra*, the Ch'an (Zen) School, the Pure Land School, the T'ien T'ai (Tendai) School, and the Taoist School, as well as the techniques of Chinese Yoga and the experiments of Upasakas Yin and Luk. The value of the book is enhanced by the inclusion of long extracts, translated by the author mostly for the first time, from Chinese medita-

tional classics, ancient and modern.

Although the author shows preference for the Ch'an School, the chapter on the T'ien T'ai School appears most illuminating. Almost all the schools emphasize breathing techniques as vital aids and different methods of breath-meditation are described.

The *Śūraṅgama Sūtra* lists twenty-five ways of controlling the mind by meditation on the six sense-data, the six sense-organs, the six consciousnesses, and the seven elements.

Ch'an self-cultivation is controlling of mind, that is, emptying it of wrong thoughts, views, etc., and realizing the "Self-nature" or "Pure-mind" which "uncovers the inherent wisdom." This "Transmission of Mind-Dharma" has been declared by some Japanese and Western writers to be "outside of the teaching." Luk calls this declaration a "pretension."

In older times life was simple and meditation brought quick results. But later, with the advance of material civilization, the masters had to use certain devices to deal with recalcitrant minds. One such device is known as *kung an* (Japanese, "*kōan*"), which may be a word, laughter, a gesture, or even a blow, i.e., whatever contributes to the awakening of a pupil who has reached the "strategic gateway" where he is about to go astray. Some, avers the author, have called *kung ans* "riddles" and misconstrued Ch'an training as consisting in the solution of riddles.

The chief tenet of the Pure-Land School (also called Lotus School) is salvation through faith in Amitabha Buddha. The devotee seeks to be reborn in the Pure Land of the Buddha of Infinite Light by repeating the name or *mantra* of Amitabha, or by visualizing the Buddha of Boundless Age (Amitayus) in a divine setting of increasing complexity.

The T'ien T'ai meditation, based on the *Satipaṭṭhāna* method, is the most comprehensive of all. It comprises the expedient practice of *Chih* (calm) and *Kuan* (insight) as occasion requires. *Chih* (*samathā*) calms down the mind and loosens its bonds, while *Kuan* (*vipassanā*) "begets wisdom," breaks the bonds, and frees one from *Saṃsāra*. *Chih* brings about "stillness," a state of lucid single-mindedness; and *Kuan*, "clear seeing" into reality. This two-pronged technique is characterized as "the main gate to the great Nirvana, the unsurpassed path of self-cultivation."

The essential steps by which one enters into this stillness are strict observance of moral precepts (*sīla*), regulation of food and sleep, relaxed bodily posture and breathing, removal of mental obstructions, and composing of mind. This method can be practised under all circumstances. That is, all postures — walking, standing, sitting, reclining — and all activities and occasions can be turned into a subject of *Chih-Kuan* meditation. The T'ien T'ai method is also used for healing ailments.

The author cautions against impatience for quick results. Further, his only ambition, he says, is "to present as many Chinese Buddhist texts as possible so that Buddhism can be preserved at least in the West, should it be fated to disappear in the East as it seems to be."

BUDDHARAKKHITA THERA

The Persian Ṣūfis. By CYPRIAN RICE. (George Allen and Unwin Ltd., London. 104 pp. 1964. 15*s*.).

This volume, the work of Father Cyprian Rice, O.P., who has had a close acquaintance with Muslim religious circles in Persia, sets forth the substance and achievement of Ṣūfi mysticism, as it has revealed itself in the Persian language. Ṣūfism — a sustained endeavour to "spiritualize Islām from within, to give it a deeper, mystical interpretation" — reached its full development in the tenth and the eleventh

centuries of the Christian era, becoming thereafter a movement as much social — and with a large support amongst the lower classes of the population — as it was religious in character. It attained its most memorable expression in the work of great poets like Jalāl-ud-Dīn Rūmī and Farīd-ud-Dīn ʿAṭṭār or of prose authors such as Abu Nasr al-Sarrāj and Najm-ud-Dīn Rāzī. Mysticism, in parallel though not identical forms, is common to all the great religions of the world. Some of the Ṣūfi teachings have indeed been described as "*un Islām cristianizado.*" Father Rice, using the language of Christian mysticism, has sought to define the various doctrines and practices of Ṣūfism — e.g., the *maqāmāt,* i.e., the seven stages on the road towards enlightenment, and the *aḥwāl,* i.e., the ten mystical phases or graces, ending with *yaqin* or certitude, the culmination of the mystical experience. With the aid of passages translated from the originals in Persian, Father Rice has made available a lucid analysis of what is most characteristic of Ṣūfism — an analysis all the more welcome since it rests on the solid foundation of his own training as an Orientalist and later as a theologian and also on intimate contact with scholars and with members of the *ʿulamā* in Persia.

V. J. PARRY

The Saviour God: Comparative Studies in the Concept of Salvation presented to Edwin Oliver James. Edited by S. G. F. BRANDON. (Manchester University Press, Manchester. 242 pp. 1963. 37*s.* 6*d.*)

Professor E. O. James is one of the seniormost scholars of the History and Comparative Study of Religions. He began his career at Leeds, was later transferred to London, where he taught till 1956, and is now Emeritus Professor in the University. On his seventy-fifth birthday a volume of essays was presented to him by his friends and admirers, and Professor Brandon, Professor of Comparative Religion at Manchester, has edited the volume.

There are fifteen essays on the concept of salvation by recognized specialists. Professor Bleeker (Amsterdam) shows how the Egyptian Goddess Isis is not only a mother-Goddess, but is also deeply involved in the salvation of man, and Professor Brandon extends the investigation from Egyptian times to Early Christianity. Professor Brelich (Rome) and Professor Duchesne-Guillemin (Liége) write on Comparative notions of salvation and anthropomorphism. Professor Bruce (Manchester) deals specifically with Christian salvation, and Professor Conze (Wisconsin) deals with Buddhistic doctrines. Professor Lewis (London) writes a penetrating essay on creation and salvation in Christianity.

Of the older world, Professor Parrinder (London) deals with an African Saviour God of the Yoruba, Oloruñ or Olodumarè, and Professor Smart (Birmingham) institutes a comparison between Buddhist and Christian notions of salvation, by a direct study of the Buddha and Christ. Professor Annemarie Schimmel (Bonn) and Dr. Montgomery Watt (Edinburgh) write on salvation in Sindhi poetry and early Shīʿism respectively. Finally, Professor Zaehner (Oxford) deals authoritatively with salvation in the *Mahābhārata.*

When a human being believes in religion, he leans on a supreme being for guidance and salvation. For the deeper understanding of the deeper moods of man in the great religions of the world, this volume is of great significance.

> Just as one who is pure in nature becomes pure by meeting another who is pure, or a wise man becomes enlightened (*buddha*) by meeting an enlightened man, so does one who has liberation in his nature become liberated on meeting a liberated man (*Mahabharata,* cited by Zaehner, p. 223).

A. A. A. FYZEE

The Temple and the House. By LORD RAGLAN. (Routledge and Kegan Paul, London. 218 pp. 1964. 30*s*.)

An almost Copernican revolution seems to have come about in the approach to the study of ancient religions, myths, rites, and symbolisms, and in the methods employed by modern scholars and investigators. This can best be appreciated by a comparison of the findings of Sir James G. Frazer in his monumental work *The Golden Bough*, written fifty years ago, and those of Lord Raglan, the author of the book under review, an eminent authority in the field today, and one of the past Presidents of the Royal Anthropological Institute. Gone for ever is the Victorian's simple faith in human "progress," in his own racial, moral, and cultural superiority over lesser breeds, and in the so-called comparative method which was in effect the application of these standards outside of their legitimate context. Applying such criteria,

> Sir James Frazer, in some 20,000 pages, had discovered how all thoughts, imaginings and yearnings of archaic man, all his myths and rites, all his gods and religious experiences, are only a monstrous mass of beastliness, cruelty and superstition, happily abolished by scientific human progress,

to use the words of one of the most distinguished among contemporary students, Professor Mircea Eliade.

In Lord Raglan's opinion, the "primitive man" of Frazer was depicted as "always asking himself questions and giving himself the wrong answers." Lord Raglan is convinced on the other hand that anyone who wishes to study any aspect of human behaviour

> should start by banishing from his vocabulary such words as "evident," "obvious," "natural," "innate," "instinctive," which are all question-begging terms, and especially should he banish the most misleading term of all — "primitive." The use of this word has led to more muddled thinking than all the words in the dictionary put together.
>
> The theory put forward in this book is that houses were originally neither shelters nor dwellings but temples, that is to say buildings erected for ritual purposes . . . much evidence is adduced to suggest that the custom of building houses did not arise independently in different parts of the world, but spread as part of a religious complex, or a series of complexes, originating somewhere in the Ancient East.

Lord Raglan's conclusion is that all the customs he has discussed are based on ideas of ceremonial purity and ritual efficacy, ideas as remote on the one hand from savagery as they are on the other from utilitarianism and sentimentality.

The old confidence and arrogance of value-judgements has gone for good. Today there is a greater readiness to accept religious phenomena in their own right rather than as substitutes for something else. In the words of Father Victor White,

> there is how more willingness to see the *sacrum* as a phenomenon in its own right, whose function may be human culture, or even (as it commonly claims to be) the *cultus* of God, but is certainly not that of an adjunct of agriculture.

— as Frazer fondly imagined. According to Lord Raglan, the exact reverse is the case, the actual technique is only the realization of what was created in the ritual act. The ancient Indian concept of *Yajna* meant precisely that.

K. GURU DUTT

Leibniz: Logic and Metaphysics. By GOTTFRIED MARTIN. Translated from the German by K. J. NORTHCOTT and P. G. LUCAS. (Manchester University Press, Manchester. 195 pp. 1964. 30*s*.)

However much the precursor of recent work on the foundations of logic and mathematics, Leibniz is still the audacious metaphysician for whom the only realities are windowless, perceiving

monads; all things else, such as qualities, numbers, space, time, relations, being simply their mental constructions. Professor Gottfried Martin illuminates both the logical and the metaphysical formulations of Leibniz's genius.

With the penetration of an original thinker and with an easy confident scholarship, Professor Gottfried Martin accompanies vividly documented exposition of the fundamentals in the Leibnizian corpus with a wealth of seeming derivations and anticipations as he freely ranges over the Pre-Socratics, Plato, Aristotle, the medieval and the various modern contributors to logical and metaphysical development. Yet there is no explicit reference to recent linguistic and existentialist philosophies. Especially Chapter x on "*Ens Qua Ens*" provokes remembrance of Wittgenstein on the generation of philosophy by verbal bewitchment. Nor can one forget Existentialism when Professor Martin declares forcefully:

> . . . it is not possible to consider the achievement of a logically and mathematically exact metaphysics as a genuine goal. It is possible, however, to agree completely with the notion that the being of the individual is true being . . . the meaning of being is given by the being of the individual living being . . . the individual living being is the bearer of all other being.

Professor Martin frequently mentions Bertrand Russell, whose *A Critical Exposition of the Philosophy of Leibniz* first appeared in 1900. He himself is more appreciative of Leibniz as a contributor to modern logic. At the same time, by clarifying that God is ontologically and epistemologically foundational in the Leibnizian scheme, he would seem less concerned to insist that Leibniz formulated one philosophy for himself and another for the public and the nobility. The translators have given us a good book in good English.

M. KAYE

A History of Chinese Literature. By LAI MING. With a Preface by LIN YUTANG. (Cassell, London. 439 pp. 1964. 42*s*.)

This welcome volume removes the "strangeness" from Chinese literature. Dr. Lai unfolds its panorama up to contemporary poets like Hsu Chin-mo or Kuo Mo-jo, fiction-writers like Shen Tsung-wen, and dramatists like Tsao Yu, a scene from whose *Thunderstorm* concludes the book.

Refreshing is the stress laid on three features: the constant renewal of literature through the influence of folk art and entertainment (witness the great novels); the close link with music (witness the Sung *tse* lyrics and story-tellers' tales, *hua pen*, or the Tartar-inspired *chu* of the Yuan); and the creative role of Buddhism. Fascinated we learn that the problems of translating the *sūtras* alerted the awareness and stylization of Chinese tones (from A.D. 489), both in verse and in *pien-ti wen* prose. The

> consciousness of different forms of writing and the realization of the importance of the imagination . . . are, to my mind, the greatest influence Buddhist literature had on Chinese literature (p. 5).

When praising the adorable Li Po, Dr. Lai indicates the two most highly prized qualities in Chinese poetry:

> *haofang*, or romantic abandonment, which immediately finds a response in the reader; and *wenyueh*, or an artistic restraint, capable of evoking seemingly endless imagery in the mind of the reader.

Poems are quoted: the famous *Tien Ching Sha* of Ma Chih-yuan is typical in its word-imagery. Extracts are presented also from *belles-lettres* and from the novels, both Ming and Ching: less known to the West are the frank *Golden Lotus* and the delightfully imaginative *Flowers in the Mirror* (translated for UNESCO by Lin Tai-yi). The translations of *Red Chamber Dream* are strangely omitted from the else excellent Bibli-

ography.

The author presents on the one hand the key-points in literary history, such as the classical prose of Han Yu and his successor Ouyang Hsiu (inventor of the *wen yen*, dominant up till 1911), or the freethinking renaissance centred in Wang Yang-Ming (1472–1528), or the alternating dominance of *wen* (rhymed, "pure" literature) and *pi* (unrhymed, "practical" writing), or the poet-painter-calligrapher Su Tung-po. But the book is equally rich in hinting at illuminating by-paths, like those twenty-four volumes dealing with the "mystical technique of Tun or 'escape.'" Indeed we find a welcome stress laid both on the Taoist and the popular tendencies, as well as on the well-fêted Confucian stream.

Dr. Lai writes with clarity and understanding; his praise is effective because judicious; his wide erudition is that of a humanist.

TERENCE WHITE GERVAIS

Papers: Mainly Shakespearian. Collected by G. I. DUTHIE. (Published for the University of Aberdeen. Oliver and Boyd, Edinburgh. 130 pp. 1964. 18*s*.)

This year's quatercentenary has prompted Aberdeen University Studies, hitherto ranging over such varied topics as *The Viking Congress*, a *History of Scottish Booking to 1650* and *Oats*, to offer a collection of essays as a contribution to the Shakespeare celebrations. The title is meticulously accurate. Only one paper is not on Shakespeare and that deals with Thomas Lodge, who wrote the novel on which *As You Like It* was based. The volume concludes with its only textual study, on the Quarto of *Henry V*, by Professor Duthie himself. The other seven papers are contributed by academic writers who all have some connection with the University of Aberdeen.

Michael Jamieson, of the new University of Sussex, writes about the Elizabethan boy-actors who played the women's roles. He is not much impressed by the claims of incredible virtuosity sometimes made for them nowadays, at least so far as these are based on comparison with what has been seen recently in productions at Harrow and Sloane School. On the other hand he is reluctant to accept too lightly the suggestion that Shakespeare kept the women's roles short and simple, not to say mainly sweet, because he was well aware of the limitations of their youthful performers.

> The inference from Rosalind and Cleopatra [he concludes] is that once Shakespeare was aware what problems the boy-actress would have to face his view of the character remained unaltered and he denied himself no single legitimate effect in presenting his great succession of women on the celibate stage.

ROY WALKER

Laforgue. By MICHAEL COLLIE. (120 pp. 1963. 5*s*.); *Camus* By ADELE KING. (120 pp. 1964. 5*s*.) (Writers and Critics Series. Oliver and Boyd, Edinburgh and London)

The "Writers and Critics" series has established a deservedly high reputation as a collection of monographs containing intelligent and original criticism as well as reliable general introductions to important literary figures. The two books under review should add to this reputation. Mr. Collie perhaps had the easier task, since Laforgue is not well known here (and then mainly as a poet to whom T. S. Eliot owed a debt). This book is therefore — almost inevitably — informative and interesting. Mrs. King, on the contrary, had to cover very familiar ground in her essay on Camus. Despite this apparent handicap, she manages to introduce certain well-

supported emphases of her own.

Mr. Collie, having discussed the inadequacy of a critical approach which dismisses Laforgue as a dilettante and a decadent, goes on to make out a convincing case in favour of Laforgue's poetry as expressing "an intense personal intuition of the world without sentimentality." The general trend, from "*Le Sanglot de la terre*" through "*Les Complaintes*" to "*Derniers Vers*" is from adolescent over-seriousness and over-emphasis to a detachment expressed with technical skill and originality. At the end of his brief life (1860–87) Laforgue learnt to turn his own nihilism and scepticism to artistic account. His aim, in writing "*Le Sanglot de la terre*," had been to produce "a work of literature and a work of prophecy for the modern age." It was in the "*Derniers Vers*," however, that he realized his own ambition most satisfactorily.

Mrs. King offers us a succinct account of Camus's life and main ideas. Inevitably, there are moments when she draws quite heavily on earlier critics, but she also writes out of a genuine and detailed knowledge of Camus's writings. At times she tends to be over-emphatic: "Meursault symbolizes . . ." or "the plague represents . . ."; but her chapter on "*L'Homme révolté*" and "*La Chute*" could hardly be bettered. Mrs. King draws attention to the element of irony in Camus's fiction (neglected by most critics) and also has illuminating things to say about his double debt to ancient Greek thought and to traditional Christian attitudes.

JOHN CRUICKSHANK

India — A World in Transition. By BEATRICE PITNEY LAMB. (Pall Mall Press, London and Dunmow. 374 pp. 1963. 40*s*.)

It used to be the fashion, much more than it is today, to talk about the Oriental mind — without ever defining exactly what this Oriental mind was. Anyone really interested, however, would do well to read *India — A World in Transition*. For this book in a very real sense tries to prepare the Western mind for the different values it will encounter in the East; and in the last resort, it is these *values*, and not the more pictorial aspects of India so often portrayed, that need understanding.

I was particularly struck by Mrs. Lamb's analysis of the effect of religion, and especially of Hinduism, on the Indian outlook (p. 113):

> But . . . monism — the belief that ultimate reality is absolutely single — inevitably creates a moral climate quite different from that created by the dualism to which the West is more accustomed. . . . In Hinduism . . . even if some things are more divine than others, evil does not have the hard, tough reality that it has in the religious beliefs of the West.

Equally interesting is her appreciation of the Indian family structure, and the part it plays in the development of personality; and her perception of Indian politics, where, in spite of the adoption of a highly Westernized constitution: "The saintly man who has renounced personal gain has a far greater political appeal than a politician who lets his ambitions show" (p. 226). Perhaps she ought to have added that this is one reason why so many pretend to be saints who aren't!

Of course a book of this kind, essentially the summing up of the author's conclusions after deep study, is by its very nature open to criticism. My own personal wish was that the historical part had been omitted, or at least relegated to an appendix. I felt that Mrs. Lamb's summary of India's history was too compressed for one who knows nothing about it, and too short for anyone who does; and that in fact it might be too much for the casual reader. And it is above all the casual reader — or visitor — who most urgently needs the wisdom of this book.

KAMILA TYABJI

Jawaharlal Nehru: Homage. (Publications Division, Ministry of Information and Broadcasting, Government of India, Delhi. 131 pp. Illustrated. 1964. Rs. 2.00)

Tributes to the memory of Jawaharlal Nehru since he passed away on 27 May 1964 have been many, but the book brought out by the Publications Division, Government of India, is distinctive. In it is brought together a representative collection of the tributes paid to him all the world over, besides brief excerpts from his own speeches and writings indicating his approach to various national and international problems — economic, political, social, and so on.

Among the former none stand out so conspicuously for their transparent sincerity and unselfish love and affection for Jawarharlal than those by Gandhiji. On different occasions, the latter said of the former: "He is pure as crystal, he is truthful beyond suspicion": "He is a knight *sans peur, sans reproche.* The nation is safe in his hands"; "He is a real *jawahar.*" On 17 January 1942 Gandhiji named him his "legal heir who will take up all the work I do."

Other sections of this compilation contain tributes by Indian leaders, by world statesmen, by the Indian press, and by the press of the world, and brief relevant extracts from Jawaharlal's Last Will and Testament.

The book begins with a vivid account of the events and happenings immediately preceding the fatal illness to which Jawaharlal succumbed, and of the funeral scenes, which revealed the very high place he occupied in the affections of the Indian people. This is followed by a brief life-sketch, which effectively presents the diverse facets of his multi-sided life and activities and his contributions to India's and the world's thought. it is liberally illustrated by photographs showing Jawaharlal as a boy, as an adult, at work, amidst friends, colleagues and admirers, in foreign capitals, and among crowds of the people whom he loved so much and who loved him in turn.

Already there are signs that we, his countrymen, are outliving his at one time magic influence. But we cannot afford not to cherish his memory, because of the multifarious services he rendered to India.

C. V. H. Rao

A Pathway to the Bible: The Old and New Testaments — Summarized. By Samuel Umen and Mark B. Strickland. (Philosophical Library, New York. 276 pp. 1963. $5.00)

This book is an excellent guide to the study of the Bible. It summarizes in an adequate manner all that is essential and sacred in the Old and New Testaments. It is the result of the joint effort of two authors, one a Rabbi, and the other a Christian. It starts by discussing how the Old Testament books were regarded as holy. It says:

> The Old Testament grew out of life — life such as ours — life moving on various levels of quality, some of it sordid and some of it saintly, but all of it disclosing a movement in history, reflecting ideal, disappointment, deliverance and destiny.

The Old Testament serves as the basis of the Jewish faith. It is a record of world history in the realm of soul.

The second part of the book deals with the New Testament, consisting of twenty-seven books, which are the sacred writings of the immediate followers of Jesus Christ. The New Testament, as the author says, is a new agreement between God and man, originating in and inspired by Jesus Christ, and becomes a pathway to God. It is overflowing with human insight into Man's predicament, as considered in his relation to this world, his neighbour, and his God. It is a covenant depicting God's purpose, love, and courage for man, and man's surrender to His Divine will. It is a testimony to Christ, revealing to man the nature of

God in personality.

The purpose of the book is to encourage one to read the Bible with a better understanding of its background, its authors, and its message. It does not discuss the interpretation and theology thereof. That is left to the reader, who will seek out his belief through the study of the Bible itself.

The book is well arranged and documented. It will enable us to read the Holy Scripture with greater ease and deeper understanding of its meaning and purpose.

S. L. BHATIA

The God-Man: The Life, Journeys and Work of Meher Baba with an Interpretation of His Silence and Spiritual Teaching. By C. B. PURDOM. (George Allen and Unwin Ltd., London. 463 pp. 1964. Frontispiece. 42*s*.)

It is Love that makes the world go round, they say. Love is certainly the greatest motivating power of our life, the deep ground of our being, and the goal of our highest aspirations. If God has not Love, then He does not speak to our need, or take account of our nature and condition. It has no meaning for us to know that God is infinite, omnipotent, transcendent, or immanent if there is no sign of His Love for us.

Meher Baba is a living witness of this Love. In his life of passionate care for the poor, the leper, above all for the mad, we see this Love incarnate. He acts only as an agent of this Love and "speaks" only as its mouthpiece, regardless of what we think of him. His amazing silence, lasting from 1925 to the present day, is eloquent of the intensity of the feeling which finds ordinary speech inadequate for its expression. Throughout this long period he has "spoken" only through interpreters, by means of an alphabet board and gestures, banking down the fire of his overwhelming emotion and making it tolerable to others; ensuring too for his utterances the attention they deserve, for the wisdom of Baba seems to comprehend all we have ever learnt.

Baba and his followers wait for a climacteric word, which he feels must some day burst out from his restraint. But, for me, the word has already been spoken unmistakably in this life of extraordinarily dedicated witness to God's Love.

Mr. Purdom reminds me of M, the biographer of Ramakrishna, in the sincerity, understanding, and devotion of his record. He is just as self-effacing, and it is Baba we hear throughout, despite his silence. I, for one, feel deeply indebted to him.

D. S. MAXTED

The Best of Gracian. A new translation by THOMAS G. CORVAN. (Philosophical Library, New York. 84 pp. 1964. $3.00)

Balthasar Gracian, the great Spanish prose writer of the seventeenth century, lived for less than even three-score years, but his short span of life was packed with events. Born in Central Spain, he joined the Society of Jesus in his early teens. He chose to be a teacher and, though his calling was prosaic, his pattern of life was far from being quiet. A man of such outstanding intelligence as his found it difficult to live at peace in an Order which demanded absolute obedience. His genius clamoured for expression, but the Order forbade him to publish his book. Exasperated, he sought to leave the Order and as a punishment was put on a diet of bread and water and imprisoned. Under this treatment he died.

Gracian's principal works comprise several short treatises and a long allegorical novel. These tried to do for his age what Castiglione did for Renaissance Italy and Italianate England. The hero, Gracian contends, is the natural leader of men and must have prudence — by which is meant knowing how to adapt means to ends. He must be a man

of general culture, refined in his manners, keen in his perceptions, a perfect master of himself and well able to conceal his thoughts and feelings.

It was Schopenhauer who brought Gracian out of the limbo of forgotten names by translating him into German and lauding him with rather extravagant praise. The collection under review pays a winsome tribute to Gracian, who both instructs and inspires. The passages are culled principally from Gracian's *El Criticon,* which is full of observations on human nature and critical judgements which come home to men's businesses and bosoms. Taken together, these present a candid picture of the mind of this incisive thinker and also of the stirring age in which he lived. The book is in every way worthy of the imprint of the Philosophical Library.

DILIP KUMAR SEN

Stories of King Madana Kama. By V. A. K. AYER. (Bhavan's Book University. Bharatiya Vidya Bhavan, Bombay. 298 pp. 1962. Rs. 2.00; 3*s.* 6*d.*; 90 cents)

Stories of King Madana Kama is a timeless collection of diverting stories, handed down orally in Tamil literature. The authorship of these stories is shrouded in mystery. They are, however, regarded as having been written by the poet Pugazhendi, who is said to have lived in the twelfth century A.D. It is generally believed that Pugazhendi borrowed some popular themes from contemporary Sanskrit sources; if so, he touched them with his genius in such a masterly fashion that age cannot wither them nor custom stale their infinite variety. They are now rightly regarded as epics almost as famous and as popular, in Tamil-speaking areas, as the *Ramayana* or the *Mahabharata.*

These stories have a curious similarity to Boccaccio's *Decameron* and Painter's *Palace of Pleasure,* and are undoubtedly of medieval origin. They centre upon the Prince (later King) Madana Kama of Mahendrapuri and his crony, Buddhi Chaturya. The latter marries the two princesses of Bhimapuri as proxy for his royal friend, and for a dozen nights slakes the two sisters, athirst for connubial bliss, with fascinating stories instead. These interesting stories have abiding interest as they recapture, for us, to quote from the Preface, "the wit, wisdom and wile on the one side and the adventurous spirit on the other of the Indian society in the bygone days."

The Bharatiya Vidya Bhavan has made it possible for those who do not know Tamil to be acquainted with this masterpiece of the story-teller's craft. The language is clear, precise, and crisp.

DILIP KUMAR SEN

ALL GREAT LITERATURE is universal literature. Its purpose, according to Indian tradition, is *viśva-śreyas,* the good of the world. Goethe's great contemporary, the poet Schiller, wrote: "It is a poor and petty aim to write for a single nation. To the philosophic spirit, such a limitation is intolerable. Any such spirit cannot confine itself to so changeable, accidental and arbitrary an aspect of the human race. Is not the most important nation a mere fragment? Ardour in its cause is justified only if a step in the history of that nation is also a step in the progress of mankind." In his Pushkin Address of 1880, Dostoevsky said: "For what is the power of the Russian people's spirit, in its ultimate goals, if not the striving for universality and pan-humanism? Yes, the destiny of Russian man is undoubtedly pan-European and universal. To the true Russian, Europe and the lot of the great Aryan race is as dear as Russia's herself, as the fate of his native soil, for our lot is universality: not that won by the sword, moreover, but a universality achieved by virtue of fraternity and the striving for the unification of all men."

—S. RADHAKRISHNAN

TWO PRAYERS

MY PRAYER

Let others pray to a God on high
Smugly complacent in the sky
With regulations set and prim
To make life dull and often grim—
I pray whatever gods there be
Please to yield me the light to see
Please to lend me the strength to do
And a love that goes beyond me and you
For this is the glory and the power
To endure beyond the cobalt hour.

ATOM OF PRAYER

What shall my prayer be
Now that man
May span
Infinity ?

May God not let me forget
Humility
Is Yet
The door
To
Eternity.

DOROTHY ELLIN FLAX

ENDS AND SAYINGS

"... ends of verse
And sayings of philosophers."
—SAMUEL BUTLER: *Hudibras*

Despite the usual world tensions, crises, and fanatical enmities that make "news," there are signs of a liberalizing tendency abroad. Here and there is seen some increase of tolerance, some relaxing of restrictions and hardships, from the recognition of the needs of people as human individuals, not as mere statistical sum-totals of sections of society, each appropriately labelled.

Two headlines side by side in *The Guardian* (7 October 1964) report "Anglicans in Pretoria End Apartheid" and "Amnesty for 10,000 in East Germany." The first event is spoken of as a "notable development in South African race relations," for though Africans and Whites already worship in common there, in future the administrative bodies for both races will be integrated with joint church councils, and stipends will be based on the standard of living, regardless of colour. The Bishop of Pretoria spoke of "sustained efforts" for contact at the social level as well as for worship. This is brave action on the field, though it has the moral support of the British Council of Churches meeting at Hoddesdon, Hertfordshire (20 October 1964). A report by the latter's international department urged the British Government to disassociate itself from the doctrine of apartheid, and suggested certain political, yet peaceful, measures to be taken to discourage its practice. This has naturally raised protests from the South African press, and denunciations of irresponsible meddling in a subject outside the sphere of Christian action. It is true that the measures suggested, which include the prohibition of arms to South Africa, removal of privileges as Commonwealth members, control of new capital investment there, and discouragement of emigration, do have a political colouring, and their imposition on people who are not ready to accept them would certainly have as little effect as the prohibition legislation in the U.S.A. during the 1920s. Nevertheless the British Council of Churches can do no other as followers of Christ than try to combat any injustice of man to man. Only, change must work from within without, not the reverse, and the positive example of Pretoria's Anglicans, knowing they may have a price to pay for their brotherhood, will be more potent for good in the long run.

The other *Guardian* item spoke of an amnesty for about 10,000 prisoners, including political ones, in East Germany, in commemoration of East Germany's fifth anniversary as a state. Over a thousand have been liberated within the past few months. In late October 1964 the Berlin Wall was again opened for a period to allow citizens from West Germany to visit relatives and friends in East Germany. It is only a small break in the psychological barrier symbolized by the Wall, but perhaps it can be looked on hopefully as a thin end of the wedge. In Britain the Home Office is relaxing rules about the visiting of prisoners, so that relatives can have half-an-hour with the prisoner after four weeks, instead of waiting eight weeks for a twenty-minute visit. Other privileges for long-term prisoners of good record include transfer to a prison near their home, to save visiting relatives from having to make long journeys. If one adds that the new Labour Government is pledged to abolish capital punishment as soon as possible, and that there is a slow but distinct growth of social conscience as regards the plight of old people, both materially and psychologically, the breath of a more humane spirit is felt, even through the biting blasts of war, political, social, and economic, and

through the deadening chill of automation and technocracy.

Two new activities in Oxford have each a promising future. Mrs. Pandit, well known for her work as former High Commissioner for India in Britain, opened a Graduate College at Somerville College for women at Oxford on 15 October 1964. A similar graduate college had been opened in 1963 at New College, but the idea had originated with Somervillle, and has now become possible through the financial aid of the Nuffield Foundation, the Pilgrim Trust, various City Companies, industrial firms, and former members of the College. The new building provides for twenty-four graduates, at present from thirteen different nations, and the value of such living together was emphasized by Mrs. Pandit as having more real influence than all Governmental direction or oratory about One World.

The other activity, set up by the Farmington Trust, an independent body, also aided by charitable funds, is for the purpose of establishing a research unit for the study of the problems of moral education. The chairman of its council is Mr. A. D. C. Peterson, director of the University Institute and Department of Education. The point of the research, he said, was to find out how morals, as distinct from religious knowledge, could be taught. It will mean the study of what occurs and how moral attitudes develop, with possibly some practical experimental work in schools. Then, in the more distant future, if certain principles and methods are found helpful in inculcating morals, possibly courses in moral education could be worked out. But the project would not be attached to any one religious or non-religious group.

Following the example of the Anglican Church and the Humanists, the Roman Catholics are bringing out a book raising and dealing with "Objections" to their faith. The Unitarians in Britain also have planned a six-month programme based on four reports which will be examined and discussed in order to determine the part that Unitarianism can play in church and community. The first report, "Unitarian Theology in 1964," sent out in October 1964, deals with the fundamental Unitarian ideas of God, of man, of the nature of Jesus, of worship, and of ethics. Present-day arguments as to the validity of traditional concepts of God raise questions, it states, that should be met. It points out that Jesus never claimed to be

> a universal type of human perfection, but as one who challenges tradition and orthodoxy, and shows astonishing insight into the ways of God and the nature of man, he will always remain a constant source of moral and spiritual inspiration.

Further, the purpose of the church is to "give depth and meaning to life," not merely to serve a social function (*The Guardian,* 26 October 1964)

Since self-examination is one of the first, most important, spiritual exercises, it is heartening to find such questioning among the faiths. If their exponents carried it out into living action, they would grow nearer to unity, since the discrepancies and fallacies that have collected round their truth would be weeded out. One of the difficulties that the present ecumenical trend meets with is illustrated today by the fact that Quakers and Unitarians, as members of the British Council of Churches, are objecting to the "exact credal definition of the Christian faith" adopted by the Council, and may, in consequence, become only associate members (*The Guardian,* 23 October 1964). Nevertheless the spirit of tolerance can help here, since recognition of other viewpoints clarifies the examination of our own beliefs.